

Volume 1 Number 1

1981

LANGUAGE & COMMUNICATION

an interdisciplinary journal

Editor

ROX HARRIS

University of Oxford



Pergamon Press

OXFORD

NEW YORK

FRANKFURT

PARIS

File 341
acc. 2232

COMMUNICATIONAL INTEGRATION OF REALITY AND FICTION

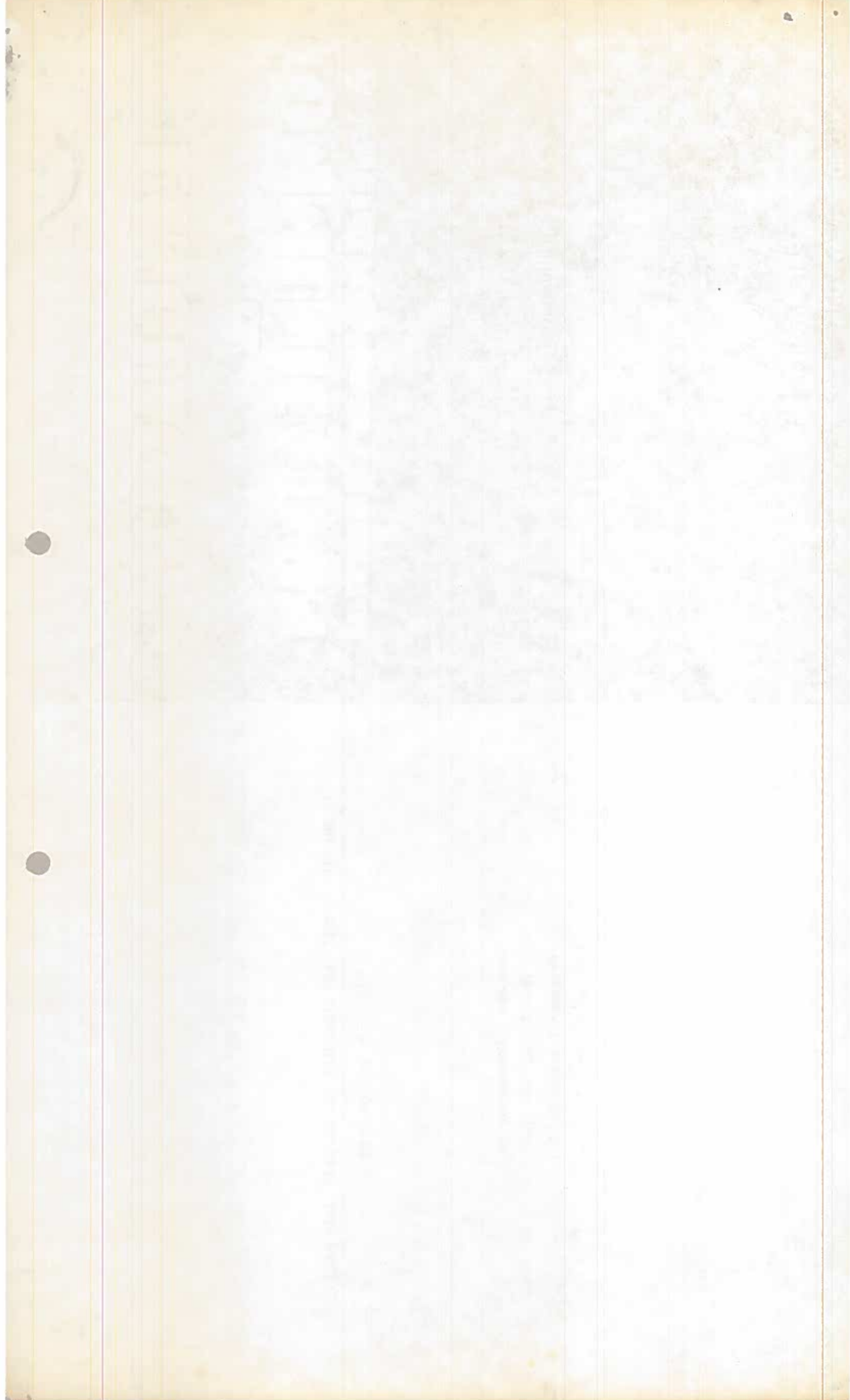
Lillian G. Howland

Language & Communication

Vol. 1, pp. 89 - 148

Pergamon Press Ltd. 1981

Printed in Great Britain



COMMUNICATIONAL INTEGRATION OF REALITY AND FICTION

LILLIAN G. HOWLAND

1. Introduction

Mukařovsky has stated that all art is a semiotic fact¹, and when discussing what kind of reality the work of art qua sign represents, he said, with regard to Dostojevskij's *Crime and Punishment*:

'...the reader senses a strong link with reality... that reality known to him personally, with situations which he has experienced, or could experience in the world in which he lives, with feelings and emotions which accompanied or could accompany those experiences, with acts which he might have performed himself'².

Carib stories, which are told during the wake held nine days after a person has died, are an art form in its truest sense as the narrator, with great skill, not only relates his story but acts out the role of the story characters³. Carib stories are a semiotic fact in that they signal the belief and value systems of the Carib people and the Carib spectator 'senses a strong link with that reality known to him personally, with experiences which he has experienced or could experience in the (Carib) world in which he lives'. And to the outside observer, the Carib story reveals what Caribs are really like.

The purpose of this paper is to show the semantic relationships of one such story, and to point out how it is iconic of a segment of Carib culture.

1.1 To do this we must first of all discuss the Carib Wake, of which storytelling is a part. During the nine days after a person has died and before the wake takes place, his ghost has been making life miserable for his family and friends by giving them choking sensations, keeping them awake at night, etc. And so the Wake is founded upon the belief that the only way to get rid of this ghost is to put on a fiesta which is as merry as possible; and the merriment is a sign to the ghost that his relatives and friends are getting along very well without him and he might as well depart for 'the other world'. (Whether or not he is admitted into the other world after the wake depends on how good he has been during his lifetime. A 'bad ghost' will have to spend additional time wandering the earth to pay for his sins.)

1.1.1 The semiotic structure of the Wake involves five activities: quiet talk by the intimate family and very close friends in the inner room of the main house; storytelling in the main room of the house; card playing on the porch of the main house; cooking the food which will be eaten by the wake participants between the hours of midnight and 1.00 a.m.; and dancing in the yard. These are the features which make the Wake contrastive with every other Carib event and which tell the ghost that a Wake is taking place and he must leave this world. Within certain of the events there are further identificational features, or qualisigns (Peirce 1955, p. 101), which pertain only to the Wake: a special dance is done in the yard, called the 'Punta', and the rhythm for the dance is beaten out by drummers using three overturned washubs as drums. On all other dance occasions drums are used and different dances are performed. Formal storytelling takes place *only* within the Wake context; and the candles burning, flowers and pictures of one of the saints on a table at the front of the room

where the storytelling takes place further signal that this is a Wake.

The Wake activities, participants, and settings are shown in Display 1, which includes three parts: Display 1(a), General Hierarchical Display of Wake Participants, Settings and Activities; Display 1(b), Hierarchy of Wake Setting; and Display 1(c), Field Structure of Wake Setting. It will be noted that the activities of Display 1(a) have been labelled either marginal or nuclear. I have labelled the storytelling event as nuclear since more people are involved in this event than in any other, and also because this is the room from which the corpse was taken to the cemetery. The letter in parenthesis below each type of activity in Display 1(a) indicates the location where that activity takes place as represented in Display 1(c), and by consulting Display 1(c) — Field Structure of the Wake Setting — one can roughly visualize the setting for each activity. It will further be noted that the participants in each activity have been divided into nuclear or marginal participants.

Displays 1(b) shows the general outlay of the property where a typical wake is held, with the main building complex being the nuclear centre of activity and the yard marginal. The building complex is, in turn, composed of the kitchen house as marginal and the main house as nuclear; and the main house is composed of inner room and porch as marginal, and the living-room as the nuclear centre of activities within it.

Display 1(c) gives a geographical plan of the places where the wake activities occur. It includes diagrams of the main house, kitchen house, and yard, with letters which key these into the events of Display 1(a) and the setting of Display 1(b).

1.1.2 This, then, is the background for the storytelling event, which is the focus of this paper. The participants in this event are the narrators, the basic core audience (who remain listening to the stories all evening), and the floaters who come and go. There will be a number of narrators during the course of an evening, with first one narrator going to the front of the room and telling several of his best stories, and then another taking his place when he leaves. There is a close relationship between a narrator and his audience. His job is to keep them happy so that their merriment will contribute to the total merriment which sends the ghost on his way to the other world. And so a Carib story teller must be competent; he must be a fluent and effective speaker, and he must be a good actor. Otherwise there are signs from the audience of boredom, such as yawning, leaving the room, or derogatory remarks made on the side. The effective storyteller, on the other hand, also receives signs from the audience expressing their appreciation of his ability, such as exclamations of delight at his exaggerations, leaning forward on their benches to be sure to catch every word, loud laughter at his jokes. Good audience response is the sign of a good storyteller.

The narrator employs both auditory and visual signs as he tells his story. He mimes the female parts, speaking with falsetto voice, using women's language rather than men's, dancing the way women dance, or the way men dance, depending upon which part he's playing. He also always borrows some prop from a member of the audience (usually a bandana) which he will put on as he plays the female lead. This borrowing of a prop is a sign to the audience 'you're a part of this too', and further cements the unity between narrator and audience. At a certain point within each story a song is sung by the audience, directed by the narrator. (He indicates that it is the time to sing by motioning with his hand and starting to sing himself.) This story song is vital to the plot and aids in bringing the story to a climax; and it is at this point that the storytelling audience becomes a part of the story itself by taking the part of story characters. Thus we have an interlocking of real and imaginary worlds as the audience becomes the story characters pushing the plot forward to a climax. (See Display 5 for a diagram of this interaction between real and imaginary worlds.)

1.1.3 The story plots vary considerably from story to story, but always they are pointing out what Caribs are really like — their social structure, their love of dancing, the influence which the spirits in the 'other world' have in the affairs of the living, their enjoyment of and problems with members of the opposite sex, etc. And so the Carib spectator in the storytelling audience sees himself, or his neighbor in some of the story characters, and for that reason finds the story delightful.

The story with which this paper is concerned is about a Gorilla and his gossipy wife, who were compadres with a Monkey.⁴ The time setting for the story begins three days before the Gorilla's birthday, at which time his wife naggingly reminds him that he still doesn't have his new clothes for the dance celebrating his birthday (both a dance celebration and new clothes for it being status symbols within Carib culture). The Gorilla replies that the matter will be taken care of, and sets off for town to buy the clothes. But he happens to go by way of the Monkey's house, finds the Monkey not at home, notes the wool stored on the walls of his house and steals it in order to have his new clothes fashioned from it (an act non-iconic of the compadre relationship, but iconic of the way a very small segment of Carib society might resolve the need). During the birthday dance the Gossiper has the innocent Monkey (who is musician for the dance) play a song which implicates the Gorilla as the thief. (Since the words of the song are in Creole, no one understands the meaning of the words except the Gossiper.) When she reveals the meaning of the song the Gorilla hotly denies everything, and in true Carib fashion challenges the Monkey to a fight for questioning his honesty! The story, of which the original text is given in the Appendix, may be translated as follows:

*The Gorilla and Monkey Compadres**

¹This story is about one compadre and another compadre. ²Very well. ³This compadre (the monkey) had many sheep. ⁴If you went to the home of this compadre, from this side of the house to that side of the house you would see many sheep. ⁵There was the wool after it had been shorn from them, stored on the walls of the house. ⁶That person's house was eight stories high. ⁷He had it well-arranged about himself! ⁸There were the animals of this compadre.

⁹In order to arrive at the home of the other compadre, the gorilla, you would have to spend three years walking on a hill in order to find his home; it was on top of a hill. ¹⁰There this man lived alone because he was jealous. ¹¹He was the only one there. ¹²Any man who was to go there, the gorilla would see his arrival from way off down there; he would see him climbing to go to his house. ¹³She who was his wife was a gossiper. ¹⁴And this man, his house had only one door and no windows because it was sealed. ¹⁵All who were to enter, he had to see them leave through one door. ¹⁶He was jealous, that's why he went to live on a hill, so that men wouldn't go visit his house. ¹⁷Very well.

¹⁸The day arrived for this gorilla, the day arrived when his birthday was approaching. ¹⁹Only three days to the gorilla's birthday when the gorilla's compadre arrived to visit with him. ²⁰When he arrived there (the gorilla said):

'Oh, at your service, compadre. ²¹You came at a good time, as if you were a mind-reader! ²²I want us to make a bargain. ²³Since you can play music, my compadre, and since my birthday is almost here, I want to celebrate it with you playing for us.'

*A reciprocal relationship between the parents of a child and the godparents.

Facts not included in the story by the Narrator but understood by the audience are included in parenthesis.

of the vector within Display 3 where the event units comprising that particular vector are described by means of a four-cell display of each event unit (further discussed in Section 2.1.2).

The story proper has four major event vectors, each containing many complexes, or sub-events. These four major event vectors are:

Gorilla Obtains Musician for the Birthday Dance Complex (Vector 10);

Gorilla Obtains New Clothes for the Dance Complex (Vector 12);

Other Guests Attend the Dance Complex (Vector 19);

Gorilla Attends the Dance Complex (Vector 24).

This last event vector (Vector 24) with its complexes is the nuclear part of the story to which all the other events are leading, and where the crucial confrontation between the Gorilla and Monkey takes place.

2.1.2 *Display 3* shows the immediate constituents of the event vectors from the tree structure of Display 2. These immediate constituents are clusters of related, smaller events, sequentially arranged, from the next lower level of the Events Hierarchy. The vector bears the label of the larger event, and the smaller events are its immediate constituents. These smaller events may be called *units-in-context*⁵, or simply *event units*. They are represented in Display 3 by a four-cell display which shows their component features, the totality of which, for each unit, makes it contrastive with every other unit constituent of the vector, and therefore relevant to the referential structure of the story. Figure 1 shows the four-cell event unit display with the content of each cell indicated.⁶

Fig. 1. Four-cell event unit display.

(Slot) Whether the event unit is a marginal or nuclear constituent of the event vector	(Class) The event itself
(Role) Role or purpose of the event	(Cohesion) Relationship of the event to others within the vector, or the story, or to the Carib universe of discourse

A brief note to the reader might be helpful in aiding him to sense the criteria for placing material in the respective cells of the Event Units of the story:

With regard to *Slot*: The nuclear event unit of an event vector is that action which is climactic toward the accomplishment of the purpose of the event vector as indicated by its title. Pre-marginal event units are those events leading up to nuclear event, and post-marginal events are those events which follow the nuclear event. Some vectors may have two event units which are equally basic to the accomplishment of the purpose of the event vector. In this case there are two nuclear event units and they occur in direct sequence to each other.

With regard to *Class*: The material placed in the class cell is usually tightly restricted to a descriptive statement of what happened. The number appearing in parentheses at the end of each event in the class cell represents the sentence number in the story where that event may be found.

With regard to *Role*: In determining what filled the role cell of each event unit it was found that letting the filler be in answer to the phrase 'in order to...' was helpful. In other words, the actor performed the action (in the class cell) in order to... (the answer being put into the role cell.)

With regard to *Cohesion*: In determining what filled the cohesion cell of each event unit, thinking of the words 'appropriate to' (husband-wife relationship, world view, actor's character, etc.) was useful. (See Vectors 10, 11, and 15 for these types of cohesion.) Also the idea of 'instead' was productive, indicating a change of purpose and thus lack of cohesion with an original plan of action. (See Vector 13, Unit 2, in which the Gorilla plans to go the street to buy clothes for his birthday dance, but *instead* he goes to the Monkey's house and robs his wool, involving change of plan and lack of cohesion with his original plan of action to buy his clothes for the dance.)

It is suggested that Display 3 — Unit Constituents of the Event Vectors, be studied with Display 2 — Tree Structure of Event Vectors, in hand in order to see more clearly the progression of the Event Vectors and their constituents.

2.1.3 We now abstract from Display 3 elements from the Cohesion Cells and classify them according to types in Display 4. On consulting this chart the reader can see that within the Compadres Story there are found eight major types of cohesion which govern actions, or with which they are in cohesion or non-cohesion. These major types are: I. Belief System; II. Capacity of the Participant to Perform; III. Universe of Time; IV. Universe of Space; V. Role Relationships; VI. Participant's Actions Controlled by Character or by Social Position; VII. Plan of Action; VIII. Social Appropriateness within Carib Society. Within these sections there are subdivisions appropriate to the type of setting or action, whether mental, physical, social, or personal.

It is significant that these eight major types of cohesion control not only the actions or events of this particular story, but to a very large extent every other Carib story (the exception being Type II — Capacity of Participant to Perform — which is not pertinent to some stories). The sub-divisions differ from story to story, but the major divisions are the same, and this is true whether the participants are personified animals, real people, or members of the spirit world.

2.2 Participants Hierarchy

The second hierarchy, which overlaps with the Events Hierarchy, is that of the Participants (overlapping because there are no events without participants, and there are no participants unless they are performing or receiving some action, or involving as observing by-standers). These two hierarchies interweave⁷.

Within the Participants Hierarchy we have a part-whole relationship (as in the Events Hierarchy) in which the Participants as individual units (wholes) on the one level become part of a larger functioning Group (a whole) on the next higher level. The relationship here of the immediate constituents within a level is not sequential (as it is in the Events Hierarchy) but rather that of a grouping relationship. The parts, or units, are related as members of a larger functioning unit.

2.2.1 We now turn to the tree structures showing the layerings of Participant Groups involved both in the wake, as background for the story, and in the story itself.

Display 1(a) (already discussed in Section 1.1.1) gives a hierarchical representation or tree structure of the Participant Groups of the wake as well as the times of the events.

Display 5(a) gives a tree structure of the Participant Groups of the story, which includes only

animals personified as people. These personified Participants and Groups are divided into marginal and nuclear according to their importance in the next higher Group. The action performed by the Minor Birthday Dance Group is a sort of by-play to the main theme of the story and non-essential to the development of the plot, excepting the Singers' Slot; but this slot is not filled by story participants, so the fact remains that the actual story participants of the Minor Birthday Dance Group are non-essential to the plot. I have also classified them as marginal participants in the story because the narrator does not have them engage in direct discourse.

We have observed that the Singers' Slot of Display 5(a) is filled by zero. This is crucial. The narrator does not tell us specifically that the animals at the birthday dance sang the song 'Maskin Lost His Sheep Skin'; however, it is absolutely essential to the development of the plot that the words of this song be sung so that the Gossiper can say to the Gorilla: 'That song is about you.' But since they are omitted in the story as reported, we *must assume* that there is a zero filler of this essential slot, and that this fact is well known to all the listeners. Furthermore, we have already stated that the words of the song as told by the narrator are in Creole, and that in the world of the story proper no one could have understood them except the Gossiper. And so in Display 5(b) we have an extraordinary situation in which a group of real people take part in an imaginary story situation, acting out the zero part of the story event. This leads to an overlapping of Participant Groups in the real and imaginary worlds. We thus have *real people* from the Storytelling Group of Display 1(a) filling the zero Singers Slot of the story Group of Display 5(a). This overlap is shown in Display 5(b) by the line going from the upper left section to the lower right section of the display.

The validity of this analysis in which members of a wake storytelling group take the role of story participants is confirmed by parallels from other Carib stories in which the narrator *always* leads the audience in the singing of the song which a story participant or participants purportedly sing at various times as part of the progression of the story plot. (If the story is about a simple dance which personified animals attend, and song words are not necessary for the development of a plot but instrumental music is, then the narrator merely leads the audience in a series of 'tu...tu...tu's representing the sound of the cornet.) We call such a situation *reality down-looping of a role* from the real world into the imaginary world.

2.2.2 I now turn from discussing Participant Groups and their tree structures to discussing the Participant Unit constituents of these Groups. Each Participant Group is a unit and is composed of smaller Participant Units from a lower level of the Participants Hierarchy (Display 5). These units have component features of Slot, Class, Role and Cohesion, even as each Event Unit is so characterized. The information contained in each of the four cells of a Participant Unit varies slightly from that contained in an Event Unit. Figure 2 gives the contents of the Participant Unit cells.

Display 6 shows the Participant Units of each Group by means of a four-cell display of each Unit. Display 6 begins with the Participant Units of the Total Wake Group of real people and proceeds down through the Group levels of the Compadres Story, arriving at the minimal Participant Units of the story.

I would call the reader's attention to the dual role relationships seen in Display 6. First, note in Group 2, Unit 2, of Display 6 the dual role of the Basic Core Audience — that of listening to the stories and also that of substituting in a role with a story participant at times when the story song vital to the plot is sung. Secondly, note that in Group 5 of Display 6, the Gorilla, Monkey, and Gossiper each fill *two roles* (a portmanteau role), one as member of the Major Dance Group and one as a member of the Compadre Group. It is the Compadre Group

Fig. 2. Four-cell participant unit display.

(Slot)	(Class)
Position in a larger Group (nuclear or marginal) or Position in the story	Group classification or Actor, undergoer, or other
(Role)	(Cohesion)
1. Function in the real wake, or 2. in the imagined story, or 3. in a dual role across reality- imaginary boundary	Group relationship or Characteristics of participant determining his action

relationship that becomes broken at the end of the story as a result of the robbery; and this break in relationship is initiated by the guilty party, the Gorilla, in a false show of innocence (see Display 3, Vector 33, 7th Unit, and Story Sentence 153). A diagram of the new Group relationship existing at the end of the story needs to be made to replace the tree structure represented by Display 5a for the situation in force at the beginning of the story. (I leave to the reader this reworking, which would break apart the Compadre Group found at the lower left section of Display 5(a), and affect rearrangements of social actions in further events if the story were to continue.)

2.2.3 Turning now to cohesion, we see that in extracting and classifying the types found in the constituent cells of the Participant Groups there are five general types, usually involving *shared relationships* among the constituents of a higher level Group, and *specific character trails* of Participants in the lowest level groupings, which govern their performance in their particular role. The five cohesion types (with examples from Participant Groups which can be seen in Display 6) are as follows:

- I. *Belief System:*
Group 1. Shared desire to send spirit of deceased to 'other world'.
- II. *Narrator-Audience Relationship:*
Group 2. Narrator controlling; audience controlled.
- III. *Audience-Story Participant Relationship:*
Groups 2 and 7, 2nd Participant Unit each. The musical relationship in overlap of musical role within story is shared.
- IV. *Social Relationships:*
Group 3. Shared non-reciprocal or reciprocal relationship in same group (Major/Minor Dance Group, Compadre Group, etc.).
Group 4. Husband-wife-relationship.
Group 5. Personified character traits governing actions or reactions with others.

44'I'm at your service, I am, my compadre. 29Oh, I'm going to play; I must play for you. 30And now I'm at your service about all that we're going to do, my compadre.'

27When it was only two days before the dance, then this gossipier said to the gorilla who was her husband:*

'Very well, and you, what will be your clothes for your birthday tomorrow? 28With what will you go to the dance?'

†28'Don't worry (the gorilla said), this afternoon I'm going out; I'm going to buy my clothes there at the shop so that I can go out (to the dance). 30There's still lots of time before tomorrow.'

31'Did he have money? 32More than the leaves on a tree!

33This man got dressed and went out with his long pants on; one pantleg was to here (it was short) and the other was to there (it was long). 34One shirt sleeve was long and the other was short. 35This man went to the street. 36He now had only one ear and only one nostril.

37The other part (of his nose), who knows where it was? 38Or perhaps he was born on the earth that way?

39This man arrived at six o'clock in the afternoon at the home of his compadre; the compadre wasn't there, he was out taking a walk. 40Then the gorilla entered over the side of the house, taking sheep wool, taking this, taking, taking, piling it up under his arm. ††41He went directly to the home of the tailor. 42At seven o'clock at night he arrived at the home of the tailor; by nine o'clock his coat was made, his pants, his shirt, his shoes, his hat, his socks. 43The man had made out all right with the wool from the sheep of his compadre, which he had stolen!

44'You are not to say to compadre that I robbed his sheep's wool from the wall of his house for my clothes,' said the gorilla to his woman. 45And she who was his woman — hat! That little woman! Well, she went out faster than the bus (to spread the news of the robbery)!

46The day arrived for them to have the dance. 47Then the musician (the monkey) arrived at the mansion. 48That mansion was little it was — three years to turn each of its corners! 49(But) when you entered inside there was not one man; lots of women from one corner of the hall to the other. 50Only women. 51Where were the men? 52They hadn't arrived yet.

53Then the gorilla said to his woman:

'It's better for you to go on ahead of me; you will wait for me in the street (on the way back). 54I will hear the playing of compadre from here.' (He sent her on ahead in order to find out if the monkey was talking about the robbery.)

55Then the gossipier left the house. 56She went, she went, she went. 57In the middle of the road there was a tree — my how big it was! 58When the gossipier went around the tree thus ††it took her three years to go around the tree in order to take the road straight ahead to go on her way. 59She was on the way, on the way.

60When she arrived at the door of the mansion, then she called to her compadre to come to one side.

*At this point the Narrator dons the bandana which he borrowed from a lady in the audience and mimes the gossipier's speech — high pitched voice, etc.

†Narrator removes bandana and talks like the gorilla — swaggeringly, 'big shot' sort of thing.

††Narrator demonstrates length of each pantleg.

††At this point Narrator has again put on bandana and walks mincingly around imaginary tree, wiggling his ear, while audience laugh with enjoyment.

61'et this be just between us, compadre,' she said to him.

62'What's the matter, compadre?'

63'Do you know what music you're going to play?'

64'No, I sure don't, compadre.'

65'What should be the song for you go play?' she said. (You should play:)†

66'Maskin lost his sheep skin.'

67'It looks like that which the baboon wears.'

68'You lie. 69You lie. 70You lie.'

71'It looks like that which the baboon wears.'

(But she gave him the words in Creole, and he didn't understand them.)

72'That's what you'll play,' she said. 73'You shouldn't tell; that's what you should play.'

74'What does the song mean, compadre?' asked the monkey.

75'That's what you'll play, compadre; let it be that. 76'I'll tell you tomorrow what it means.'

77Then this man took his corner, he went to the side of the house, he tried it, he tried it, he tried it (the song which she had suggested that he play). 78It was all right.

79There was still a woman who hadn't entered yet because, since she was so handsome (ugly), she was shy in crowds. 80She was hiding along from one place to another.

81There was the gorilla, pacing back and forth there in his house waiting to see what he would hear about this thing.

82'Ug! at what hour will compadre come for his music? 83It would be better for me, it would, to play now for compadre. 84Since compadre hasn't come I will play so that he will hear my playing from there so that compadre will be able to come.'

85There was the gorilla getting dressed. 86There was the gorilla's coat still hung up. 87His compadre began to play so that the other compadre would hear it way off there and come from there, from San Gil where he lived. 88

89'Ug! He has played! 90That's my compadre! 91Ug! That's the playing of my compadre for a fact!'

92The gorilla jumped to be able to put on his coat. 93He got it down. 94He put his arm into one sleeve — o.k. 95When he put his arm into the other sleeve the coat ripped down the back; it was too tight. 96'Ug!' he said. 97He jumped to one side, grabbed the scissors to mend it according to custom. 98'All right,' said this man (after he had repaired the coat).

99He arrived at the corner of the big tree; it took him three years to make the turn and get onto the straightaway. 100There came his woman; there came this person along the road. ††

101She who was most beautiful decided that now since the compadre was playing this would be her opportunity to enter unobserved. 102Then she went to sit in a corner of the house, cuddled up and head down.

103A little later Mr. Lizard entered. 104Who knows why he didn't do that which he should have done at home? 105When he arrived he promenaded up and down the salon. 106When the time arrived for the musician to play, then this man went out to urinate. 107When he will enter there will be no woman (with whom he can dance). 108Only one woman; there will be only one woman, she who is the most beautiful there in the corner. 109That woman was beautiful she was!

109When the gorilla entered (he said):

*'Comadre' is the feminine form of the masculine 'compadre'.

†Narrator starts singing as gossipier would.

††Narrator imitates monkey tooting melody of 'Maskin Lost His Sheep Skin' on his corner.

†††Narrator with bandana on imitates gossipier shuffling down the road; audience laugh.

'Play compadre; play compadre. ¹¹⁰We're going to dance we are, here tonight. ¹¹¹There was the gossipier in the corner of the house bothering the musician. ¹¹²There was the lizard relieving himself when he heard the music. ¹¹³The gorilla went to look for his woman. ¹¹⁴When he arrived at the door he hooked arms with her, he turned her so that they would be able to dance to that piece. ¹¹⁵He hugged her, he grabbed her, he gave her a turn, he threw her, he let her go ahead of him wiggling her body. ¹¹⁶There was her man behind her. †
¹¹⁷The lizard entered after relieving himself; he looked around, he looked around. There was this woman, thus. **¹¹⁸This frog (the 'beautiful' woman) was swollen up (with anger) in the corner of the house. ¹¹⁹He extended his arm to her. ¹²⁰He was afraid because this woman was swollen up. ¹²¹He extended his arm again to her. ¹²²He was afraid of her, for a fact! ¹²³When he extended his arm again to her she turned, and he had her in his hands. ¹²⁴Thus she went ahead of him dancing. ††
¹²⁵Well, compadre, you know how to play' (said the gorilla). ¹²⁶What do you to be able to play this well? ¹²⁷It's o.k., compadre!
¹²⁸When the women sat down in the mansion there was not one chair vacant; occupied, occupied, occupied. ¹²⁹(It was so crowded that) there was one on the shoulder of another in order that these women rest in the house, because the house was full of dancers. ¹³⁰And this woman (the frog), since the lizard released her (from dancing) at the corner of the house, she didn't sit among the other woman. ¹³¹Yes, she was very beautiful, sitting there by herself as before.

¹³²When the gorilla released his companion after they had danced she went outside again. ¹³³She stayed outside; she was unwilling to remain in the house since she was the one who had told the musician about the robbery (and she knew that soon they would be fighting inside because of the robbery).

¹³⁴'Ug, my compadre, you know how to play!'
¹³⁵'At your service, compadre, and may the dance go on as happily.'
¹³⁶'Better play again so I can wiggle my waist, compadre.'
¹³⁷There was no man to dance with the gossipier because this man was jealous; that's why she stayed outside. ¹³⁸All of his (the gorilla's) dancing from ten o'clock until dawn was with this one woman; he didn't release her to another. ¹³⁹That's why he lived on that hill and why there was only one door to his house and it had no windows. ¹⁴⁰If someone were hiding along from place to place from a distance (in order to sneak up to the gorilla's house) the gorilla would see anyone who might enter the house because through that one door he had to enter.
¹⁴¹Very well.

¹⁴²'Play again, compadre; play again. ¹⁴³Play again and I would dance.'
¹⁴⁴'At your service, and I will play again for you so you can dance. †‡
¹⁴⁵He (the lizard) hooked arms with this woman (the frog) and turned her; now the lizard wasn't afraid of this woman any more for a fact (because he had danced with her before and

* Narrator starts singing 'Maskin Lost his Sheep Skin'. This is audience's cue to join in the song (as he waves his arm toward them). They know the words from having heard the story at other wakes, also from much repetition throughout the course of the telling of the story.

† While audience continues singing, Narrator acts out parts of gorilla and gossipier.

** Narrator demonstrates how frog is all swollen up in the corner.

†† Narrator demonstrates lizard and frog dancing while audience sing 'Maskin Lost his Sheep Skin'.

‡ The Narrator leads the audience in singing 'Maskin Lost his Sheep Skin' once again.

everything had gone well). ¹⁴⁶But when he stretched out his arm to her to dance, 'Ug!' (said the gorilla).

¹⁴⁷'Ug! Stop this dance, my compadre.'

¹⁴⁸'What do you mean, 'stop the dance', compadre?'

¹⁴⁹'What do you mean, going around talking about me like that?' ¹⁵⁰The gossipier had told her old man that the song 'Maskin lost his sheep skin and that it looked like that which the baboon wore' was dedicated to him, and referred to him.

¹⁵¹'And, my compadre, what about your saying there that 'Maskin lost his sheep skin and that it looks like that which the baboon wears'? ¹⁵²And when, compadre, did I go to rob your sheep's wool in order, you say, to make my shoes, my pants, my coat, my shirt, my hat, and my cane* compadre? ¹⁵³From this day, compadre, we can't be compadres any longer, boy; this is a serious business!' (And with that they started to fight.)

2. Hierarchies

In order to show the semantic structure of this story, that is, how the narrated events are organized into a coherent whole, I have employed three hierarchies; an Events Hierarchy, a Participants Hierarchy, and a Setting and Props Hierarchy, in which units on one level of a hierarchy are composed of two or more units from the next lower level of the same hierarchy. Tree structures have been made for each hierarchy to show the layerings of units in that particular hierarchy with reference to the story and its background in the wake.

2.1 Events Hierarchy

We look first at the Events Hierarchy. Within this hierarchy we have inclusive events, which I have called *vectors*. Each vector is composed of a cluster of related, smaller events, sequentially arranged, from the next lower level of the Events Hierarchy. If one of these events is, in turn, composed of still another cluster of events from the next lower level of the hierarchy, then that event is called a complex, and the event complex becomes the label of the next lower layered vector. (Note in Display 3, the first unit of Vector 3 — Narrator Announces to Audience Whom Story is About Complex — labelled complex because this unit is composed of lower-level units, and thus it becomes the title of Vector 4, where its constituent units are displayed.) The breakdown continues until each complex has been broken down to its lowest level. So then, within the Events Hierarchy, the smaller events are related by their sequential arrangements and by inclusion within the larger event, as well as by the role which each event plays toward the accomplishment of the larger event.

2.1.1 Display 2 shows a tree structure of the Events Hierarchy. The tree goes back beyond the story to the funeral ceremonies which took place earlier, and shows the layering of events which provide setting for the telling of the Compadres Story. Some of the preliminary vectors are undeveloped (not broken down) in the analysis, e.g. *Participants Play Cards; Participants Dance; Participants Join in Story Songs; Hear Stories Told by Other Narrators; Faustino Tells Other Stories*; since to develop these vectors would involve a considerable digression from the main purpose of this paper, which is to discuss the referential structure of the Compadres Story.

In Display 2, at each level the immediate constituents are divided into nuclear and marginal events. The number appearing after the label? at each node of the tree indicates the number

* Note that earlier in the story (Sentence 42) The Narrator said that it was socks which were made rather than a cane. The words are quite alike in Carib, and inconsistency gets lost in the excitement of the story.

V. Space Relationships.

Group 7. Women sitting around wall in dance mansion during intermission jammed shoulder to shoulder.

As in the case of the major types of cohesion in the events units of the *Compadre* Story being found in every other Carib story, so also the above general types of participant cohesion relationships are found in all other Carib stories, excepting in some instances for Cohesion Type V — Space Relationships.

2.3 Setting and props hierarchy

The third hierarchy in the referential structure of the *Compadre* Story is that of Setting and Props. This hierarchy also overlaps with the Events Hierarchy and the Participants Hierarchy since actions are performed by or upon people, in various settings, using certain props. The hierarchy begins with the setting for the wake, which is the larger setting for the story (since it is from the livingroom of the Wake Setting that the Story Setting emerges). Like the Events and the Participants Hierarchies, the Setting and Props Hierarchy is composed of a part-whole relationship in which a unit (a whole in itself on a lower level) becomes a part of the next higher unit of the hierarchy in combination with other parts. Thus two or more smaller units from a lower level comprise a larger unit on the next higher level of the hierarchy.

Within the Setting and Props Hierarchy the uniting of units to form a larger unit is not according to a sequential relationship (as for the Events Hierarchy), nor is it according to a grouping into larger functional units (as in the Participants Hierarchy). The smaller units are, rather merely members of a larger Setting or Props Class, related by the taxonomic classificatory role which the analyst assigns to them.

2.3.1 *Display 7* is a tree structure of the Settings and Props of the wake and its included story. It will be noted that I have divided these settings and props into three major categories: Temporal, Physical, and Mental. I treat each branch of the tree as either nuclear or marginal. In the Wake Setting, the Mental Branch has been designated as nuclear since it is from the Belief System of the Carib World that everything else pertinent to the wake, including the *Compadres* Story, develops. Within the Story Setting it is also the Mental Setting which I treat as nuclear since it is through the song that the other guests enjoy themselves at the birthday dance, the robbery is revealed, and the *compadre* relationship is broken. The song is vital to the climax of this story (as already indicated in Section 2.2.1) and is vital to the climax of every other story which is of Carib origin. Many times such a song has a magical quality which aids in the accomplishment of some purpose of the participants in the story. If there is no song or instrumental music in a story, then the story is usually an adaptation from another language, such as 'Cinderalla' from English or the story of 'Bertolio' from Spanish.

In Section 2.2.1 I have mentioned *reality down-looping of a role* where the wake audience participants fill the Singers Role left zero by story characters. I now want to state another crucial observation: that in the matter of wake participants becoming involved in the imaginary story world there is also always a *reality down-looping of props*. The narrator, in addition to providing his own cane for use during the story and borrowing a three-legged stool from the wake hostess to sit on, *always* borrows some item (usually a woman's bandana) from some person in the audience before he starts telling the story, and at an appropriate place within the story uses or wears this item as he portrays a character of the story. The down-looping from the real to the imaginary world also occurs in the Mental Setting

between the knowledge of the song and its meaning by the wake participants and the knowledge of the song and its meaning by story participants (in the *Compadre* Story, the knowledge of the song and its meaning is first by the Gossiper, then by the Gorilla, and finally by the poor Monkey). These down-loopings of Setting and Props are shown in *Display 7* by the two connecting lines from Wake Setting and Props to Story Setting and Props.

The time element is also an interesting feature of the *Compadres* Story: it is hyperbolic in that you have to walk *three years* on a hill to find the Gorilla's home (Story Sentence 9); *three years* to turn each corner of the dance mansion (Story Sentence 48); and *three years* to go around the big tree which is on the route to the mansion (Story Sentences 58 and 98); and it is extraordinary in that having passed those three years in one of these activities one finds that it is the same day and year as he commenced the activity! Another interesting time hyperbolism: the Gorilla's coat, pants, shirt, shoes, hat, and socks are completely made in only *two hours*. There is also a spatial hyperbolism in the Monkey's house being *eight stories* high — a situation which never occurs in real Carib life; and it is an extraordinary house in that the Gorilla can still climb over the wall of it. These exaggerations are added by the narrator to add interest to the story and draw exclamations from the audience. I have treated all of these in my analysis as being hyperbolic and extraordinary; nevertheless these items all contain a component real to the story so that in each case there is a double cohesion, real and hyperbolic/extraordinary, relative to the story.

2.3.2 Each unit or constituent of a higher level Setting or Prop Unit is represented by a four-cell display showing its component features of slot, class, role, and cohesion, as in Fig. 3.

Fig. 3. Four-cell setting or prop unit display.

(Slot)	(Class)
Marginal or nuclear to a higher level setting or prop unit	Item
(Role)	(Cohesion)
1. Function of item in real wake, or	Relationship of item to other setting or props items on the same level, or appropriateness to the real Carib world or story world (real or extraordinary internal to the story)
2. in the imagined story, or	
3. in a dual role	

Display 8 shows the lower level unit constituents of each higher level Setting or Props Unit contained in the Setting and Props Hierarchy. The progression of numbered Units with their constituent Units follows the order in the tree structure of *Display 7*. The fillers of the slot, class, and role cells need no further comment.

2.3.3 The fillers of the cohesion cells may be classified according to the following types:

1. Cohesion with that which is Appropriate:

A. To the Wake:

1. Unit 1. Time.
2. Units 1, 2. Locations and Props.
3. Unit 1. Reasons for.

B. *Io the Story*:

1. Units 4, 5. Times.
2. Unit 4. Locations and Props.
3. Unit—4—Reasoning—behind-participants' actions and reactions.

II. *In Cohesion with Habit of Audience Participation in Story Narration*:

- A. Unit 2. Item borrowed from audience by narrator.
- B. Unit 3. Audience knowledge of story theme song.

III. *Double Cohesion Within Story (Both Real and Hyperbolic/Extraordinary)*:

A. *Temporal*:

1. Unit 7. Gorilla's clothes made in 2 hours. (Note: Clothes were in fact made — real; in 2 hours — hyperbolic)
2. Unit 9. Three years to go around each corner of dance mansion.
3. Unit 10. Three years to go around big tree.
4. Unit 10. Three years to find Gorilla's house on hill.

B. *Spatial*:

- Unit 9. Monkey's house eight stories high.

C. *World of Nature*:

- Unit 10. Tree and Hill.

IV. *In Cohesion with*:

A. *System of Carib Life and Belief*:

- Unit 3. Reason for Carib Wake.

B. *Calendar*:

- Unit 6. Times for events of story.

C. *Clock*:

- Unit 7. Hours for story events.

D. *World of Nature*:

- Unit 8. Tree and Hill (from Narrator's viewpoint).

E. *Cottage Industry*:

- Unit 8. Man-made items.

F. *Map*:

- Unit 9. Trail.

G. *Belief System Inherent in Participant*:

- Unit 11. Partly true, partly false.

V. *Manner of Acquiring or Using Item*:

- A. Units 2, 9. Prop (real) borrowed (by narrator).
- B. Unit 9. Jacket acquired underhandedly (by Gorilla).
- C. Unit 9. Innocent, ignorant use of song (by Monkey).

When we compare the types of Setting and Props cohesion found in the Compadres Story with other Carib stories there is less similarity than was found with units of the Events and Participants Hierarchies. The recurring types of Setting and Props cohesion from story to story are. I. In cohesion with that which is appropriate to the wake and to the story; II. In cohesion with habit of audience participation in story narration; and III. Double cohesion within the story.

3. Conclusion

The crucial component of the paper

It treats a folktale by showing its referential structure by means of *three interlocking hierarchies* — Events, Participants, and Setting and Props — in which higher level units within each hierarchy are shown to be composed of two or more units from the next lower level of that hierarchy. *Tree structures* have been included to show the layerings within each hierarchy. I have further shown, by means of a *four-cell display*, the component features (slot, class, role, and cohesion) of each unit constituent of an event vector, participant group, and setting and props higher level unit, these component features causing each unit to be in contrast with every other unit constituent of the vector, group or higher level unit and thus pertinent and necessary to the referential structure of the story.

This type of analysis helps us to see clearly the semantic relationships of the parts to the wholes contained within the story; and the story becomes not just a string of events performed by a variety of participants leading up to a climax, but rather we see how each smaller event has its role in sequence with each other small event to produce a larger event, which in turn works together with other events to produce a still larger whole. We see how participants fall together into groups to produce a larger functioning group; and we see that there is hierarchical structuring even to the setting and props of a story. It becomes obvious through this type of analysis that not all events, groups of participants, and setting and props items are equal in importance, but rather that some are marginal and others are nuclear to the larger whole. And the story becomes a structured whole as we discover the features of cohesion which tie the story together within itself and to the outside world of which it is a part.

The Compadres Story is in itself one big unit, *contrasive* with other personified animal stories told by the Caribs. It has *variant manifestations* as different storytellers tell the same story (with the higher level event, participant, and setting and props units being the same, but some change in the lower level units; nevertheless not making a change to the basic plot of the story — it is still the same story with different manifestations of it). And further, the unit has *distribution* into a higher level unit which could be called 'Carib Stories', and which would consist of different types of Carib stories such as personified animal stories, people stories, and spirits of the dead stories^a.

Finally, of special importance is the interlocking of levels of reality, with participants from a system of reality interlocking with and filling roles of participants in an imaginary system of reality^a.

NOTES

¹ J. Mukařovský. 'L'art comme fait sémiologique'. *Actes du huitième Congrès international de philosophie à Prague 1934*; (English translation taken from. *Art as Semiotic Fact*. In L. Matejka and I. R. Titunik (Eds.), *Semiotics of Art: Prague School Contributions*. MIT Press, Cambridge, Mass. (1976).

² J. Mukařovský. *Estetická funkce, norma a hodnota jako sociální fakt*. Prague (1936). A complete English translation by Mark E. Suino is available in *Michigan Slavic Contributions*, 2, under the title *Aesthetic Function, Norm and Value as Social Facts*. Ann Arbor (1970).

³ The Central American Caribs number approximately 50 000 and are located along the east coast of Central America in Belize, Guatemala, Honduras, and Nicaragua. Their language is a member of the Arawak family of South America.

^a The compadre relationship is a reciprocal relationship between the parents of a child and the godparents. The male constituents of the relationship are called and call each other 'compadre', and the female 'comadre'. It is an interesting feature of the story that the personified animal child upon whom this relationship is so important to the story is based, is never mentioned. Supposedly the Gorilla and Gossiper are the parents, and the Monkey is the godfather.

- Term adopted from Kenneth L. Pike in his 'Levels of Observer Relationship in Verbal Art', a paper presented at the international conference on The Semiotics of Art, Ann Arbor, Michigan, 6 May (1978).
- The use of a four-cell display and vectors for analyzing the referential hierarchy is taken from Pike and Pike (1977, pp. 364-377). My handling of the specific details differs substantially.
- Pike and Pike (1977, pp. 366, 377) have included events, participants, and props in the same hierarchy, making participants and props a level lower than events. I have chosen to make them three separate hierarchies since the Computers Story is very complex, thus resulting in so many included part-whole relationships that to include everything in one hierarchy would make it very unwieldy.
- These features are comparable to the features of a linguistic unit. Lower level units of the referential hierarchy also have these same features of contrast, variation and distribution. For a lower level unit to be *contrastive*, the semantic content in the class cell of the four-cell display of the unit must be different; the fillers of the other three cells of the unit may be the same or different. A *variant manifestation* of the unit has the same semantic content in the class cell of the four-cell display of the unit, expressed in a different way. This would occur in variant tellings of the same story, and event within the story. *Distribution* of the unit both linearly (events, participants, and settings and props), or within the story (lowest level group participant units) is shown within the slot cell of the four-cell display (as marginal or nuclear, or the character slot within the story).
- I am deeply indebted to Kenneth L. Pike, who has been consulted at each stage of the development of this paper, and who has contributed many helpful suggestions as well as encouragement.

REFERENCES

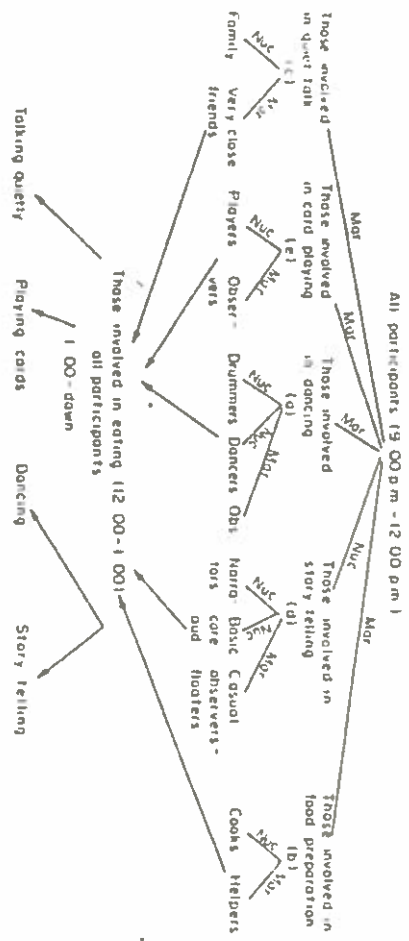
MAVENOWA, Maria Renata 1976 'Classic statements of the semiotic theory of art. Mikarovský and Morris'. In Ladislav Matějka (Ed.), *Sound, Sign and Meaning*. Quinquagenary of the Prague Linguistic Circle, No. 6. Ann Arbor, Michigan.

PEIRCE 1955 *Philosophical Writings of Peirce*, selected and edited with an introduction by Justus Buchler. Dover Publications, New York.

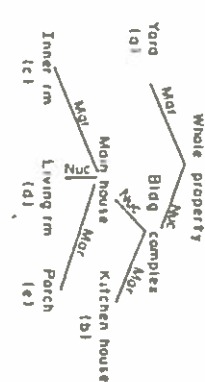
PIKE, Kenneth L. and Evelyn G. Pike 1977 *Grammatical Analysis*, The Summer Institute of Linguistics and the University of Texas at Arlington.

SHAW, Mary (Ed.) 1972 'Text in Carib'. *Accounting in our Ancestors*. Instituto Lingüístico de Verano en Centro America, Guatemala.

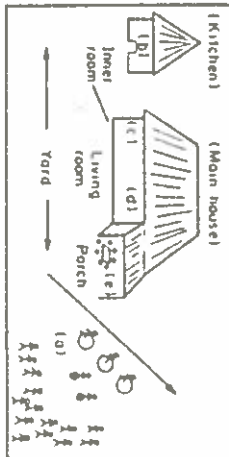
Display 1(a). General hierarchical display of wake participants, settings and activities.



Display 1(b). Hierarchy of wake setting.



Display 1(c). Field structure of wake setting.



Funeral ceremonies take place



Display 3. Unit Constituents of the event vectors
(Sentence numbers in the Class cells refer to the story text).

1. Wake takes place Vector =			
Pre-Margin	Participants Play Cards	Pre-Margin	Participants Dance
To keep awake, and with happiness to set dead spirit at ease	In cohesion with belief about persuading spirit to leave	Same	Same
Nucleus		Participants Listen to Stories Complex	
Same		Same	
2. Participants Listen to Stories Complex =			
Nucleus	Audience Hears Stories Told...	Post-Margin	Audience Joins in Story Songs
Passive Participation	Controlled by above	Active Participation	Intermittently
3. Narrator (Faustino) tells Story of Compadres =			
Pre-Margin	Narrator Announces to Audience Whom Story is About Complex (Sentence 1)	Pre-Margin	Narrator Announces Time Setting: Time of Gorilla's Birthday (S.18)
Orientation	Participants	Staging	Time
Nucleus		Narrator Relates Story Proper Complex (S.18 – 153)	
To Entertain Audience		Personification of animal participants	
4. Narrator Announces to Audience Whom Story is About Complex =			
Nucleus	Narrator Introduces Compadre Monkey Complex (S.2 – 3)	Nucleus	Narrator Introduces Compadre Gorilla and Gossipy Wife Complex (S.9 – 12, 14 – 17)
Staging	High financial status	Staging	Related personal problems
5. Narrator Introduces Compadre Monkey Complex =			
Pre-Margin	Announces that Monkey Possesses Many Sheep Complex (S.3,8)	Pre-Margin	Announces that Monkey's House is 8 stories High (S.6)
Staging	Financial Status	Demonstrates Degree of Wealth	Financial status
Nucleus		Says that Monkey is Well Set in Life (S.7)	
Summary		Financial status	

Display 3. Unit Constituents of the event vectors (cont.)

6. Narrator Announces that Monkey Possesses Many Sheep Complex =			
Nucleus	Audience goes to Monkey's House they will see sheep Wall to Wall (S.3, 4)	Post-Margin	Narrator Describes Much Wool stored on Walls of House after Being Cut (S. 5)
Audience Participation in fact	Status	Description	In cohesion with sheep business and financial status
7. Narrator Introduces Compadre Gorilla and Gorilla's Gossipy Wife Complex =			
Pre-Margin	Announces that Gorilla has Built his House on a High Hill Complex (S.9)	Nucleus	Announces that Gorilla Has a Jealous Nature (S.10, 12, 16, 17 - 140)
Illustrates Character	House plan controlled by Gorilla's jealous nature	Character Staging	Jealousy controls his actions
Nucleus	Announces that Gorilla has Gossipy Wife (S.13)	Post-Margin	Announces that Gorilla has only one Ear and One Nostril (S.36 - 38)
Character Staging	Love of gossiping controls her actions	Physical Description	Born that way? (Narrator doesn't know)
Post-Margin		Announces that Gorilla has Money Like Leaves on Avocado Tree (S.31)	
Further illustrating Gorilla's state		Financial Success	
8. Narrator Announces that Gorilla has Built His House on a High Hill Complex =			
Nucleus	Announces that Audience Must Walk 3 years on Hill to Find Gorilla's House (S.9)	Post-Margin	House Has Been Built with only 1 Door and no Windows (S.14, 139)
To demonstrate solitude of house	Non-cohesion with true space; but in cohesion with Gorilla's jealous nature	Description	Non-accessibility growing out of Gorilla's jealous nature
Post-Margin		Gorilla Would See Anyone Climbing Up to House Since It's on Top of Hill (S.12, 15, 140)	
Amplification		House arrangement controlled by Gorilla's jealous nature	

Display 3. Unit Constituents of the event vectors (cont.).

9. Narrator Relates Story Proper Complex =

Pre-Margin	Gorilla Obtains Musician for Birthday Dance Complex (S.19 – 26)	Pre-Margin	Gorilla Obtains New Clothes for Dance Complex (S.27 – 45)
To provide necessary music	3 days before	For dance status	2 days before birthday
Pre-Margin	Other Guests Attend Dance Complex (Various S.28 – 145)	Nucleus	Gorilla Attends Dance Complex (S.46 – 153)
To celebrate	Birthday of Gorilla	To celebrate	Birthday

10. Gorilla Obtains Musician for Birthday Dance Complex =

Pre-Margin	Gorilla is Visited by Monkey (S.19)	Pre-Margin	Gorilla Asks Monkey to Play at Dance (S.20 – 23)
(Purpose unknown)	In cohesion with world of social interaction	Needs Musician	In cohesion with capacity; recognized by community as appropriate participant; appropriate to role of compadre
Nucleus	Monkey Accepts Musician Role Complex (S.24–26)		
To fulfill Gorilla's need	Appropriate to role of compadre		

11. Monkey Accepts Musician Role Complex =

Pre-Margin	Monkey Goes to Gorilla's House (S.19)	Pre-Margin	Requested to be Musician (S.20 – 23)
To visit	Socially Appropriate	To provide music	In cohesion with compadre relationship (Gorilla has need Monkey can supply)
Nucleus	Accepts Musician Role (S.24 – 26)		
To please Gorilla	Appropriate to Role of compadre		

12. Gorilla Obtains New Clothes for Dance Complex =

Pre-Margin	Gossiper Urges Gorilla to Buy New Clothes (S.27,28)	Pre-Margin	Gorilla Accepts Advice (S.29–30)
To be respectable	2 days before dance	To announce	Appropriate to role of

Display 3. Unit Constituents of the event vectors (cont.).

12. Gorilla Obtains New Clothes for Dance Complex = (cont.)

Nucleus	Gorilla Sets About and Completes New Clothes Mission Complex (S.33 – 45)
To fulfill need	In cohesion with his entrepreneurial character

13. Gorilla Sets About and Completes New Clothes Mission Complex =

Pre-Margin	Gorilla Goes to Street Complex (S.33 – 35)	Pre-Margin	Gorilla Visits Monkey's House and Robs Wool Complex (S.39 – 40)
To buy clothes in shops	In cohesion with plan for meeting party needs	For material for clothes	Non-cohesion with original plan to buy
Nucleus	Gorilla Visits Tailor's House and Has Clothes Made Complex (S.41 – 43)	Post-Margin	Gorilla Returns Home and Tries to Block Gossip Complex (S.44 – 45)
To leave material made into clothes	In cohesion with need under changed plan	To avoid trouble with Monkey	Action in cohesion with gossip nature of wife and friendship with Monkey

14. Gorilla Goes to Street Complex =

Pre-Margin	Gorilla Dresses (S.33 – 34)	Nucleus	Leaves House (S.33 – 38)
To get ready to go out	Society requirement	To buy clothes	In cohesion with map toward destination

15. Gorilla Visits Monkey's House and Robs Wool Complex =

Pre-Margin	Arrives and Enters (S.39 – 40)	Pre-Margin	Observes Absence of Monkey and Piled Wool (S.39 – 40)
To case the joint	Surprisingly, over wall of house (non-cohesion with true space; extraordinary wall 8 stories high) 6.00 p.m. (2 days before birthday)	Assesses the possibilities	In cohesion with his entrepreneurial nature
Nucleus	Takes Wool (S.40)	Post-Margin	Leaves (S.41)
To provide material for	Theft (vs. integrity)	His purpose achieved	In cohesion with map

Display 3. Unit Constituents of the event vectors (cont.)

16. Gorilla Visits Tailor's House and Has Clothes Made Complex =			
Pre-Margin	Arrives (S.41)	Nucleus	Has Tailor Make Clothes (S.42)
To use tailor's skill	Via map to 7.00 p.m. (same day)	To fulfill need	In cohesion with changed plan for acquiring clothes
Post-Margin	Objective obtained	Leaves (S.43)	
	Non-cohesion with real world to time: coat, pants, shirt, socks, hat, shoes made in 2 hours, 9.00 p.m. (same day)		
17. Gorilla Returns Home and Tries to Block Gossip Complex =			
Pre-Margin	Gorilla Returns Home (S.44)	Nucleus	Gorilla Commands Gossiper not to Divulge News of Robbery Complex (S.44-45)
Base	Returning map	Trouble avoidance	Appropriate to Husband's role of command, and friendship with Monkey
18. Gossip Vector =			
Pre-Margin	Gossiper Heats Orders (S.44)	Nucleus	Hurries out (S.45)
Fulfilling wifely role	Pretext of acceptance (counter-relation to reality)	To gossip	Faster than Liegeus Bus to Barrios Non-conformity to command
19. Other Guests Attend Dance Complex =			
Pre-Margin	Other Women Attend Dance Complex (S.49-50, 126, 128-129)	Pre-Margin	Other Men Attend Dance Complex (S.51-52, 106)
To celebrate Gorilla's birthday	In cohesion with social invitation	To celebrate Gorilla's birthday	In cohesion with social invitation
Nucleus	Frog Attends Dance Complex (Various S.28-145)	Nucleus	Lizard Attends Dance Complex (Various S.102-145)
To celebrate Gorilla's birthday	In cohesion with social invitation	To celebrate Gorilla's birthday	In cohesion with social invitation
20. Other Women Attend Dance Complex =			
Pre-Margin	Arrive (S.49-50)	Nucleus	Dance (S.106)
To dance	In cohesion with social world	To enjoy themselves	Customary

Display 3. Unit Constituents of the event vectors (cont.)

20. Other Women Attend Dance Complex = (cont.)			
Pre-Margin	Arrive Later Than Women (S.51-52)	Nucleus	Dance (S.106)
To dance	Customary	To enjoy themselves	Expected
21. Other Men Attend Dance Complex =			
Pre-Margin	Arrives at Mansion (S.79)	Pre-Margin	Slays Outside (S.79-80)
To dance	In cohesion with social invitation	To hide	Bashful about ugliness
Pre-Margin	Hears Monkey Start to Play and Enters (S.100)	Pre-Margin	Sits in Corner (S.101, 107-108)
Wistful for dance	Opportunity to enter unobtrusively — lost in the crowd	To wait for invitation to dance	In attitude of humility; in cohesion with shy nature
Pre-Margin	Puffs up (S.118)	Nucleus	Dances First Time with Lizard (S.124)
Angry; no one dances with her	In cohesion with normal social bluster	To accept invitation	In cohesion with dance setting
Post-Margin	Sits in Corner Again (S.130-131)	Post-Margin	Accepts Second Invitation to Dance with Lizard (S.145-146)
To await further invitation	With loss of bluster following first success	To dance again	Not done—interrupted cohesion—fight blocks dance
22. Lizard Attends Dance Complex =			
Pre-Margin	Arrives At Mansion (S.102)	Pre-Margin	Gives 3 turns around Inside of Mansion (S.104)
To dance	In cohesion with social invitation	To see who's there	Social relations sought by strolling
Pre-Margin	Goes Outside Mansion (S.103, 105, 112)	Nucleus	Reenters, Invites Frog to Dance, and Dances (S.117, 119-124)
To relieve himself	Immediate socially incoherent	Wants someone to dance with	Hesitantly, fear of her bluster, the only choice socially available (everyone else dancing)

Display 3. Unit Constituents of the event vectors (cont.).

23. Lizard Attends Dance Complex (cont.)

Post-Margin	Leaves Frog in Corner After Dance (S.130)	Post-Margin	Extends Arm to Frog Again (S.145 – 146)
To end temporary relationship	Appropriate social place	To dance again	Former fear gone; interrupted before dance starts by fight

24. Gorilla Attends Dance Complex =

Pre-Margin	Gorilla Sends Gossiper on Ahead to Mansion Complex (S.53 – 78)	Pre-Margin	Gorilla Dresses and Goes to Mansion Complex (S.81 – 99)
To see if Monkey is talking about robbery	Expectancy normal for the Gossiper	To celebrate birthday	Expected normal procedure
Nucleus		Gorilla Dances at Party Complex (S.109 – 153)	
Celebrating birthday		Expected normal procedure	

25. Gorilla Sends Gossiper on Ahead to Mansion Complex =

Nucleus	Gorilla Commands Gossiper to Go (S.53 – 54)	Nucleus	Gorilla Tells Gossiper He will Meet her on Her Way Back (S.53 – 54)
To see if Monkey is talking about robbery	In cohesion with husband-wife relationship	To get report	In cohesion with both relations
Post-Margin		Gossiper Goes Complex (S.55 – 76)	
With other intentions in mind		Non-cohesion with husband-wife relationship; but in cohesion with her nature	

26. Gossiper Goes (on ahead to mansion) Complex =

Pre-Margin	Gossiper Sets Out (S.55 – 56)	Pre-Margin	Arrives at Big Tree (S.57)
To fulfill mission	Negatively	Unavoidable, neutral purpose	In cohesion with map toward destination
Pre-Margin	Passes 3 Years Going Around Tree (S.58)	Pre-Margin	Goes Forward on Road to Mansion (S.59)
To arrive on road forward to mansion	Hyperbolic, but story real	To arrive	Same day, same year as she started out; non-cohesion with real world of time, but cohesion with story world of time

Display 3. Unit Constituents of the event vectors (cont.).

Nucleus	Arrives and Talks with Monkey Complex (S.60 – 76)	Post-Margin	Leaves Mansion and Starts Returning (S.77, 99)
To set stage for fight between Monkey and Gorilla	Contrary to husband's command. Negative husband-wife relationship, but positive troublemaker relation (conflicting cohesion)	To report to Gorilla	Continuing former purpose

27. Gossiper Arrives (at Mansion) and Talks with Monkey Complex =

Pre-Margin	Gossiper Seeks Out Monkey (S.60)	Pre-Margin	Asks Monkey if He Knows What Song to Play (S.61 – 64)
To start ball rolling	In cohesion with her character	To suggest song if negative response	Appearance of helpfulness
Nucleus		Suggests Song to Monkey (S.65 – 76)	
To play at dance		Slyly	

28. Deceit of Monkey Vector =

Pre-Margin	Monkey Arrives at Mansion (S.47)	Pre-Margin	Listens to Gossiper (S.61 – 73)
To fulfill musical role	Day of dance	To accept arrangements for dance	Listening to expert
Nucleus		Post-Margin	Asks Unsuccessfully Meaning of Song Suggested (S.74)
Answers to situation	Accepts Suggestion of Gossiper (S.77)	Curiosity	Kept in ignorance by Gossiper. Song words in Creole — lack of cohesion with understood medium

29. Gorilla Dresses and Goes to Mansion Complex =

Post-Margin	Leaves Gossiper (S.77 – 78)	Post-Margin	Gorilla Sets Out on Road to Mansion Complex (S.98 – 99)
To go practice song	Normal expectation of preparation, in cohesion with his habit	Pre-Margin	In cohesion with trail
Pre-Margin	Gorilla Dresses Complex (S.81 – 97)	To arrive	
To attend dance	Conformity to social mores	Gorilla Arrives at Mansion (S.109)	
Nucleus		In cohesion with social custom	
Ready to celebrate birthday			

Display 4. Cohesion classified according to types (cont.).

Type	Positive Cohesion	Negative Cohesion
B. House Plan:		
	Vector 15. Gorilla climbs over wall of Monkey's house, which is eight stories high. (Cohesion with story world of space.)	(Non-cohesion with real world of space.)
C. House Interior:		
	Vector 30. Gorilla jumps to one side to get scissors to mend jacket.	
D. Map (Direction: action in coherence with geographical plan):		
1. <i>Toward Destination:</i>		
	Vector 14. Gorilla leaves house to buy clothes.	
	Vector 26. Gossiper arrives at big tree, and goes forward on road to the mansion after going around the tree.	
	Vector 28. Musician arrives at the mansion.	
	Vector 29. Gorilla sets out on the road to the mansion.	
	Vector 32. Gorilla continues on road forward to the Mansion after going around big tree.	
2. <i>Returning:</i>		
	Vector 16. Gorilla leaves tailor's house.	
	Vector 17. Gorilla returns home.	
E. Other:		
		Vector 30. Gorilla hears Monkey playing from dance mansion. (clashing cohesion with social expectancy in relation to space — he should be present.)
V. Role Relationships:		
A. Spouse: Initiative Control:		
<i>Husband to Wife:</i>		
	Vector 12. Gorilla acquiesces (when urged by wife to buy new clothes. Appropriate to role of husband.)	
	Vector 17. Gorilla commands Gossiper not to divulge news of robbery. (Husband's role of command.)	
	Vector 25. Gorilla commands Gossiper to go see if Monkey is talking about the robbery. (Role of command.)	
	Vector 25. Gorilla tells Gossiper he'll meet her on way back for report.	
<i>Wife to Husband:</i>		
	Vector 12. Gossiper urges Gorilla to buy new clothes. (Wifely concern.)	

Display 4. Cohesion classified according to types (cont.).

Type	Positive Cohesion	Negative Cohesion
B. Compadres: Initiative Control:		
<i>Gorilla to Monkey:</i>		
	Vector 10. Gorilla asks Monkey to play at dance. (Appropriate to compadre role.)	
	Vectors 10, 11. Monkey accepts musician role. (Appropriate to compadre.)	
A. Gorilla:		
1. <i>Character (Inherent):</i>		
a. <i>Jealous:</i>		
	Vectors 7, 8. Regarding house plan.	
	Vector 33. Gorilla monopolizes Gossiper, doesn't permit her to dance with others. (Jealous of social alternatives for her.)	
	Vector 34. Gossiper stays outside mansion during interludes to avoid invitations of other men and Gorilla's jealous anger.	
b. <i>Entrepreneurial:</i>		
	Vector 12. Sets about and completes new clothes mission.	
	Vector 15. Observes absence of Monkey and piled wool.	
2. <i>Character (Temporary):</i>		
<i>Surreptitious:</i>		
	Vector 15. Entrance of Monkey's house.	
b. <i>Thriving:</i>		
	Vector 15. Steals wool.	
		Vector 18. Gossiper hurries out to gossip. (Nonconformity to husband's command.)
		Vector 25. Gossiper goes to mansion, as commanded by Gorilla, but with other intentions in mind. (Negative cohesion with husband-wife relationship.)
		Vector 26. Gossiper arrives at mansion, talks with Monkey, setting stage for fight. (Contrary to command.)

Display 4. Cohesion classified according to types (cont.).

Type	Positive Cohesion	Negative Cohesion
3.	<p><i>Social Position:</i> Vector 31. Rich. (He had money like leaves on an avocado tree.)</p>	
B. <i>Gossip:</i>		
1. <i>Character (Inherent):</i>		
a. <i>Gossip:</i>	<p>Vector 13. Gorilla goes home to block gossip about robbery. (He knows wife's gossip nature.)</p> <p>Vector 18. Gossiper hurries out and travels faster than a bus to tell people about the robbery.</p> <p>Vector 24. Gorilla sends Gossiper to mansion to see if the Monkey is talking about the robbery. (Normal expectancy for Gossiper.)</p> <p>Vector 25. Gossiper goes, but with other intentions in mind.</p>	
b. <i>Troublemaker:</i>	<p>Vector 26. She tells Monkey to play a song which indicts Gorilla.</p> <p>Vector 27. She does this, as if with spirit of helpfulness.</p>	
c. <i>Bothersome:</i>	<p>Vector 34. Bothers Monkey in corner as he is trying to play cornet.</p>	
d. <i>Inform:</i>	<p>Vector 34. Tells Gorilla that the song the Monkey is playing is about him.</p>	
e. <i>Avoids Trouble:</i>	<p>Vector 34. Goes outside when fight is about to begin. (To avoid involvement.)</p>	
f. <i>Sly:</i>	<p>Vector 27. In suggestion of song.</p>	
2. <i>Social Position:</i>		
<i>Expert:</i>	<p>Vector 28. In talk with Musician (the Monkey).</p>	
C. <i>Monkey:</i>		
1. <i>Character:</i>		
a. <i>Easily duped:</i>	<p>Vector 28. In accepting suggestion of Gossiper regarding song to play at dance.</p>	
b. <i>Ignorant, Innocent:</i>	<p>Vector 28. Regarding meaning of song.</p> <p>Vector 31. Of Gorilla's reason for stopping dance.</p>	
c. <i>Satisfied:</i>	<p>Vector 31. At recognition of excellent playing.</p>	

Display 4. Cohesion classified according to types (cont.).

Type	Positive Cohesion	Negative Cohesion
d. <i>Habit of Preparation for Performance:</i>	<p>Vector 28. Goes to practice song.</p>	
2. <i>Social Position:</i>		
<i>Rich:</i>	<p>Vectors 5, 6. Many sheep, much wool, with house eight stories high. Well set financially.</p>	
D. <i>Frog (Character):</i>		
1. <i>Bashful:</i>	<p>Vector 22. About her ugliness, hiding outside. Sits in corner of dance mansion, head down.</p>	
2. <i>Angry (temporary):</i>	<p>Vector 22. Puffs up. (In coherence with normal social bluster.)</p>	
3. <i>Loss of Bluster:</i>	<p>Vector 22. Following success in first dance.</p>	
E. <i>Lizard (Character):</i>		
1. <i>Proud:</i>	<p>Vector 23. Struts around mansion (seeking social relation).</p>	
2. <i>Fearful (temporary):</i>	<p>Vector 23. Of Frog's bluster.</p>	
3. <i>Loses Fear:</i>	<p>Vector 23. After first dance turns out successfully.</p>	
VII. <i>Plan of Action:</i>		
	<p>Vector 13. Gorilla goes to street to buy clothes. (In coherence with plan for meeting party need.)</p>	Vector 13. Visits Monkey's house and robs wool. (Negative cohesion with original plan to buy.)
	<p>Vector 13. Visits tailor's house and has material made into clothes. (In coherence with need under changed plan.)</p>	
	<p>Vector 16. Has tailor make clothes. (In coherence with changed plan for acquiring clothes.)</p>	
	<p>Vector 24. Gorilla sends Gossiper on ahead to mansion to see if Monkey is talking about robbery.</p>	
	<p>Vector 31. Musician (The Monkey) starts playing so the Gorilla will hear and come to the dance.</p>	
	<p>Vector 34. The Gossiper informs the Gorilla that the song the Monkey is playing is about his robbery. (In coherence with her plan for causing trouble.)</p>	

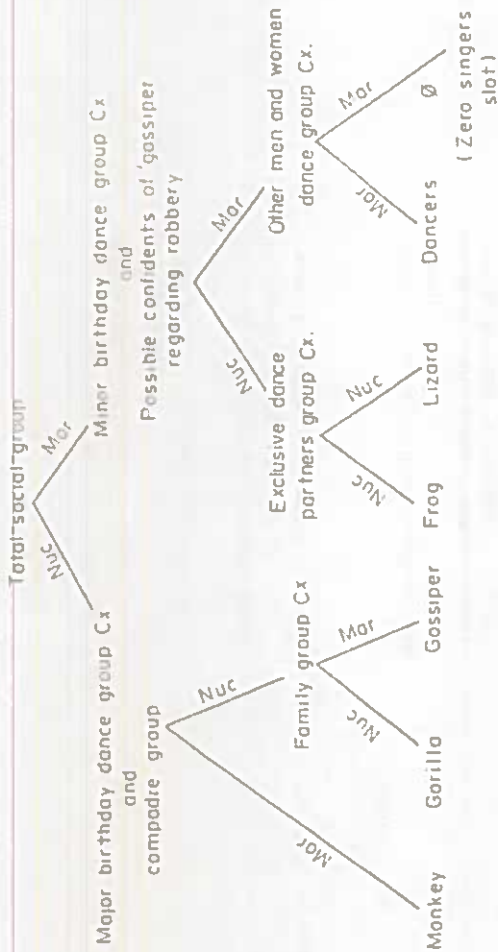
Display 4. Cohesion classified according to types (cont.).

Type	Positive Cohesion	Negative Cohesion
VIII. <i>Social Appropriateness Within Carib Society:</i>		
A. <i>Pair Interaction:</i>		
	Vector 10. Gorilla visited by Monkey.	
	Vector 22. Frog dances first time with Lizard. (In coherence with dance setting.)	
	Vector 23. Lizard, after dancing, leaves Frog in corner. (Appropriate social place.)	
	Vector 23. Lizard re-enters (after relieving himself), invites Frog to dance. (Only choice socially available to him.)	
	Vector 31. Monkey goes out to fight with Gorilla. (Proper social action in Carib World; reversal of moral responsibility in Gorilla's accusing Monkey.)	Vector 31. Gossiper bothers musician intermittently. (Negative cohesion with appropriateness in formal setting.)
	Vector 33. Gorilla congratulates Monkey on playing. (Pretending social cohesion between them in spite of hidden theft.)	Vector 33. Gorilla breaks Compadre relationship. (False innocence in role reversal of guilt.)
	Vector 33. Gorilla accuses Monkey of talking about him through song. (In cohesion with accusation of innocent by guilty.)	Vector 34. Gorilla fights with Monkey. (False, confirming claimed innocence by social confrontation.)
	Vector 34. Gossiper dances with Gorilla from time to time.	
B. <i>Group Interaction:</i>		
	Vector 19. Other women attend dance. (In cohesion with social invitation.)	
	Vector 20. Other women arrive at mansion.	
	Vector 20. Other women dance.	
	Vector 21. Other men dance.	
	Vector 23. Within mansion, Lizard gives three turns around room. (Social relation sought by strutting.)	
	Vector 30. Gorilla paces floor wondering what he will hear about robbery. (Concern about coherence with social conformity.)	
	Vector 33. Gorilla stops dance. (In cohesion with approach to dispute.)	Vector 34. Gossiper dances with no one else except Gorilla. (Counter-expectancy.)
C. <i>Appearance:</i>		
	Vector 14. Gorilla dresses to go out. (Social requirement.)	

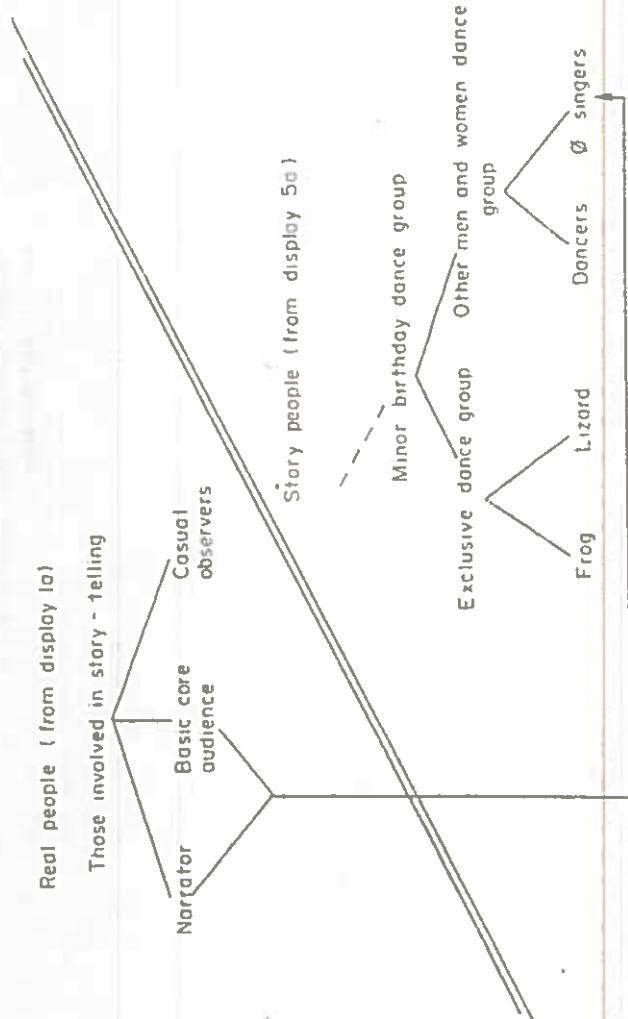
Display 4. Cohesion classified according to types (cont.).

Type	Positive Cohesion	Negative Cohesion
D. <i>Custom (Action Expectancy):</i>		
	Vector 29. Gorilla dresses to attend dance. (Social mores.)	
	Vector 30. Gorilla mends jacket. (In coherence with the way jackets are supposed to be.)	
	Vector 21. Other men arrive at dance later than women.	
	Vector 22. Frog arrives at mansion for dance. (In cohesion with social world.)	
	Vector 23. Lizard arrives at mansion.	Vector 23. Lizard goes out to relieve himself. (Immediacy socially incoherent.)
	Vector 24. Gorilla goes to mansion to celebrate birthday.	
	Vector 29. Gorilla arrives at mansion, ready to celebrate birthday. (In cohesion with social custom.)	
	Vector 30. Gorilla jumps up to get jacket from hook. (In cohesion with program expectancies.)	Vector 30. Gorilla rips jacket. (Negative cohesion with expected fit.)
	Vector 31. Intermittently Monkey stops playing to rest. (In cohesion with program expectancies.)	
	Vector 33. Gorilla enters mansion to dance. (Socially expected.)	
	Vector 34. Gossiper arrives at mansion again to dance. (Social expectancy.)	

Display 5(a). The total social group in the Compadres Story.



Display 5(b). Interaction of Display 1(a) with 5(a) via real people from the story-telling group (abstracted from Display 1(a)) filling the role of personified animals (abstracted from Display 5(a)).



Display 6. The constituents of the Carib Wake Participant Groups and of the Compadres Story Participant Groups.

(Note: Groups 1 and 2 come from Display 1(a): General Hierarchical Display of Wake Participants, Setting, and Activities.

Group 3 through 8 come from Display 5(a): The Total Social Group in the Compadres Story.

1. Total Wake Participant Group (real people) Cx. =				
Margin	Family and close friends	Margin	Card Players	
Wake Hosts	Sharing desire with other groups to send spirit of deceased to other world	Wake guests	Sharing desire with other groups to send spirit of deceased to other world	
Margin	Dance group	Nucleus	Story-Telling Group Complex	
Wake guests	Sharing desire with other groups to send spirit of deceased to other world	Wake guests	Sharing desire with other groups to send spirit of deceased to other world	
Margin	Wake helpers to host	Cooks		
		Sharing desire with other groups to send spirit of deceased to other world		
2. Wake Participants Story Telling Group Complex =				
Nucleus	Narrator	Nucleus	Basic Core Audience	
1. To tell interesting stories which will keep audience awake.	Controls audience	1. To listen to stories.	1. Controlled by narrator.	
2. To direct audience at appropriate times in singing story song.		2. Overlapping substitution in role with a story participant at times when story song vital to plot is sung.	2. Shared experience with story participant in reality down-looping.	
Margin	Observers	Observers		
	Neutral — unspecified	In cohesion with social expectancies.		
3. Compadres Story Group (imaginary people) Cx. =				
Nucleus	Major Dance Group and Compadre Group Cx.	Margin	Minor Dance Group and Possible Confidants of Gossiper Cx.	
From Narrator's point of view, to carry plot.	Shared membership in Dance/Compadre Groups.	From Narrator's point of view, to add interest	Shared membership in Dance/Gossiper Confident Groups.	
4. Family Group (imaginary people) Cx. =				
Nucleus	Gorilla	Margin	Gossiper	
Husband	Gives orders—Governs	Wife	Hears orders—Refuses to be governd.	Negative Cohesion.

Display 6. Unit Constituents of the Carib wake participant groups and of the Compadres story participant Group(somel.).

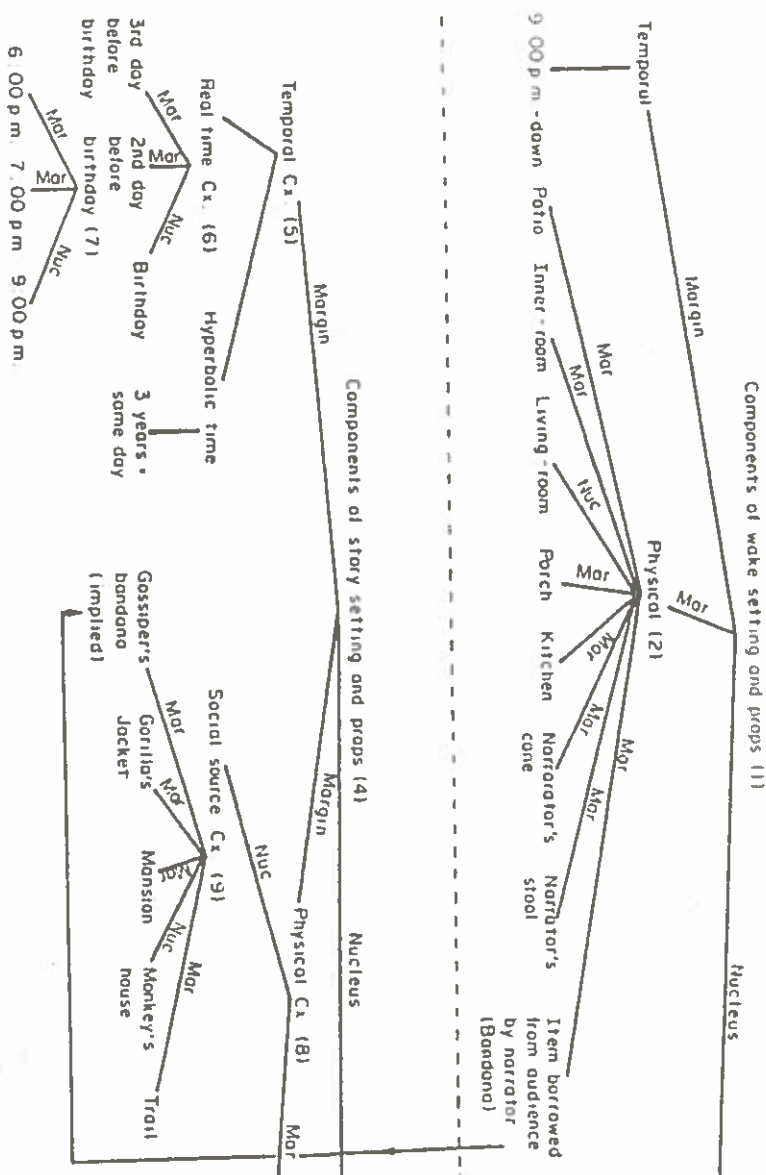
5. Major Dance and Compadre Groups (imaginary people) Cx. =			
First Leading Character		Second Leading Character	Monkey
1. In Dance Group: Guest of Honor.	Rich, jealous entrepreneur. (Character traits govern actions)	1. In Dance Group: Musician.	1. Habit of preparation
2. As Compadre: The Defrauder		2. As Compadre: The Defrauded One	2. Rich, ignorant, easily duped. (Character traits govern reactions)
Third Leading Character		Gossiper	
1. In Dance Group: Partner of Guest of Honor.		1. Informer.	
2. As Compadre: Troublemaker		2. Gossipy, sly, bothersome. (Character traits govern actions)	

6. Minor Birthday Dance Group (imaginary people) Cx. =			
Nucleus	Exclusive Dance Group Complex	Margin	Other Men and Women Dance Group Complex
Dance only with each other	No other choice socially available	Dance with each other	In cohesion with social expectancies

7. Exclusive Dance Partners Group Complex (imaginary people) =			
First Minor Character	Frog (female)	Second Minor Character	Lizard (male)
To dance with Lizard only	Social choice limited by ugliness. Shy. angry (Character traits govern actions)	To dance with Frog only	Social choice limited by tardiness in entering mansion. Proud, timid (Governs actions)

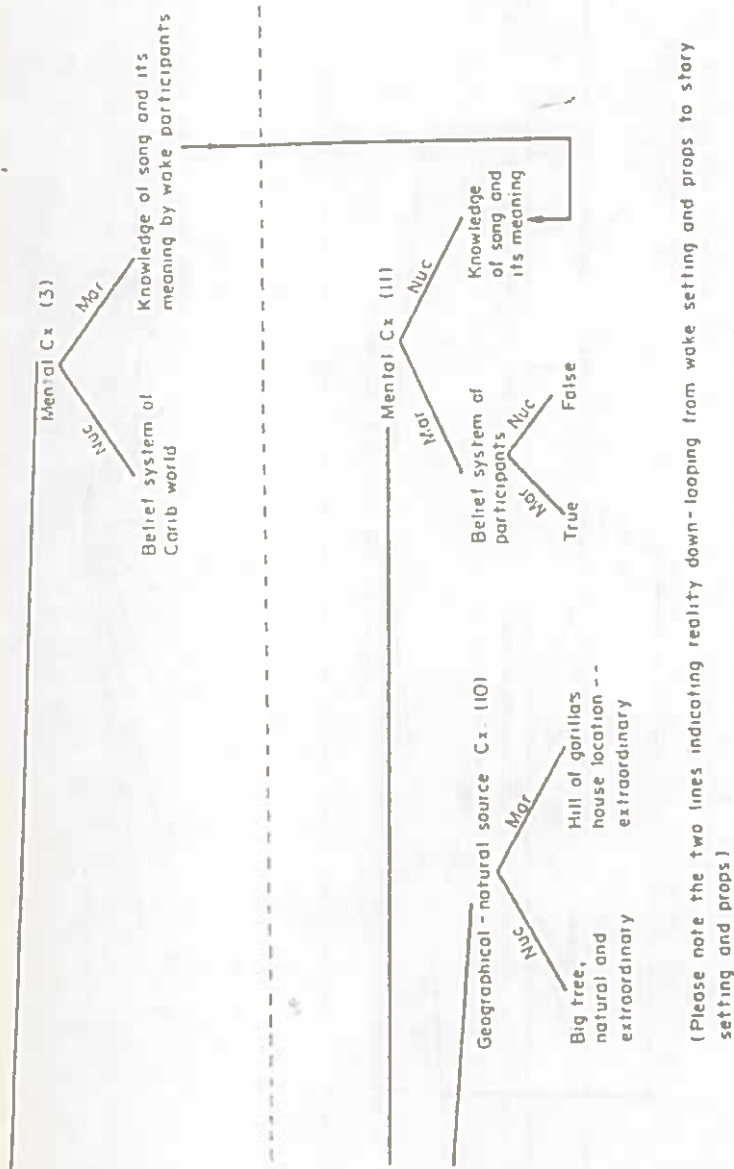
8. Other Men and Women Dance Group Complex (imaginary people) =			
Third Minor Characters	Dancers	Fourth Minor Characters	Singers: zero regarding story people; slot filled in down-looping by story audience (real people)
To dance	Women jammed wall to wall during intermission	To sing words to song for Gossiper's use in enlightening Gorilla	Overlap between real world and story world participants by a reality down-looping

Display 7. Tree structure (taxonomy) of wake and story settings and props. (a) Real: wake setting. (b) Imagined: story setting.



(Only props pertinent to story-telling are included in display)
(Numbers in parenthesis indicate unit number showing constituents found in display B)

Display 7. (cont.).



Display 8 Unit Constituents of Setting and Props higher level units

1. Wake Setting and Props Cx =

Margin	Temporal	Margin	Physical Complex
Provides time element 9.00 p.m. -- dawn	In cohesion with real world of Caribs; appropriate time for wake	Provides locations of wake activities	In cohesion with real world of Caribs; appropriate place for each activity
Nucleus			
Provides reason for wake taking place			
Mental Complex			
In cohesion with Carib Belief System; appropriate thing to do to aid spirit of deceased on its way to other world			

2. Physical Setting and Props of Wake Complex =

Margin	Patio	Margin	Inner-Room
Setting for dance	Appropriate place for	Setting for quiet family talk	Appropriate place for
Nucleus			
Living-Room			
Porch			
Setting for story-telling	Appropriate place for	Setting for card playing	Appropriate place for
Margin	Kitchen	Margin	Narrator's stool
Setting for food preparation	Appropriate place for	For sitting on	Borrowed from Wake Hostess
Margin			
Narrator's Cane			
Borrowed item (bandana, etc.)			
Dual Role:			
1. Woman's headgear			
2. Borrowed for use during story			

3. Mental Setting of Wake Complex =

Nucleus	Belief System of Carib World	Margin	Knowledge of Song
Reason for wake	In cohesion with system of Carib life and belief	Necessary for audience taking Singers' role within story	In cohesion with habits of audience participation in story narration

4. Story Setting and Props Cx. =

Margin	Temporal Complex	Margin	Physical Complex
Provides time element	Appropriate to story	Provides story locations and props	Appropriate to story
Nucleus			
Provides reasoning behind participants' actions and reactions			

5. Temporal (story setting) Complex =

Nucleus	Real Time Complex	Margin	Hyperbolic Time
Provides time setting for specifications	Appropriate to real world	To add interest to story: 3 years = same day	Appropriate to special events in story world

6. Real Time Complex =

Margin	3 days before Birthday	Margin	2 days before Birthday & complex
Time setting for obtaining musicians	In cohesion with story calendar	Time setting for Gorilla's obtaining new clothes for birthday dance	In cohesion with story calendar

Nucleus	Birthday
Time setting for dance	In cohesion with story calendar

7. Two Days Before Birthday Complex =

Margin	6.00 p.m.	Margin	7.00 p.m.
Time setting for arrival of Gorilla at Monkey's house	In cohesion with real clock within story	Time setting for Gorilla's arrival at Factor's house	In cohesion with real clock within story

Nucleus	9.00 p.m.
Time setting for clothes finished	In cohesion with real clock within story, but implicit hyperbolic accomplishment within 2 hour period: coat, pants, shirt, shoes, hat, socks all made within two hours

8. Physical (story setting) Complex =

Nucleus	Social Source Complex	Margin	Geographical Natural Source Complex
Of man-made items	In cohesion with cottage industry	From narrator's viewpoint	In cohesion with world of nature

9. Social Source Setting Complex =

Margin	Gossip's Bandana (implied)	Margin	Gorilla's Jacket
Head Apparel	Real — borrowed from audience by Narrator	Impact — its ripping results in its being a hindrance to Gorilla's arriving at dance on time	Acquired underhandedly by Gorilla

9. Social Source Setting Complex =

Margin	Mansion	Nucleus	Monkey's House
Setting for dance	Story real, but story extraordinary — 3 years to go around each corner, yet same year and day when ended	Scene of Robbery	Story real but extraordinary — 8 stories high yet Gorilla could climb over wall of it

Margin	Trail
Means of going from one location to another	In cohesion with map to and from various destinations

10. Geographical Natural Source Complex =

Nucleus	Big Tree	Margin	Hill of Gorilla's House Location
Obstacle for arriving at mansion	Double cohesion: story real but extraordinary: 3 years to get around tree, yet same day and year when accomplished	Obstacle for arriving at Gorilla's house	Double cohesion: story real, but extraordinary: 3 years to find house on hill

11. Mental (story setting) Complex =

Margin	Belief System of Participants	Nucleus	Knowledge of Song
Leads to particular actions and reactions	Inherent in participant; partly false	Positive use by Gossip as instrument of denouement	Innocent, ignorant Monkey using "Social Dynamic!"

APPENDIX

In the accompanying text the following symbolization is used:

1. The velar stop /k/, when occurring before the vowel /e/, is written as 'c' (see 'caba' /kaba/, p. 137, when it occurs before the vowels /a/, /u/, and /o/, the phoneme /k/ is written as 'c' (see 'caba' /kaba/, p. 137, sentence 28; 'cumpleño' /kumpleño/, p. 136, sentence 18; and 'compa' /kempa/, p. 135, sentence 9).
2. The phoneme /y/ (nasalized 'y') is written as 'n' (see 'lubiñe' /lubiñe/, p. 135, sentence 4).
3. The high close central unrounded vowel phoneme occurring in Carib is written as 'u' (see 'páguai' /gá 1 p 4 ti/, p. 135, sentence 3).
4. When the vowel nucleus or nuclei of a syllable is nasalized, this is indicated by an 'n' following the vowel or vowels nasalized. Phonemically there are no syllables ending in consonants in Carib (except in loan words like 'compa') so this causes no problem. Thus a syllable ending in 'n' always indicates nasalization of the preceding vowel or vowels (see 'lubiñe' /lubiñe/, p. 135, sentence 5, and 'lábuloñuñuñu' /lábuloñuñuñu/, p. 135, sentence 9).
5. Over a syllable indicates that it is a stressed syllable. It will be noted that some words contain two stressed syllables (see 'lígai' /lígai/, p. 137, sentence 27), while other two-syllable words aren't stressed at all (such as 'tuna', 'baga', 'ña', and 'yebe'), or only at certain times, depending upon the rhythm of the clause. For the same reason, sometimes one-syllable words are stressed (see 'me lii', p. 139, sentence 44).

A. Carib text of Gorilla And Monkey Compadres story, with literal translation.

(No title is given to the story in Carib)

1. Uragati story luma with-him	le, this, ugúferani, compadre.	haváguli it-is-about-them	ugúferani compadre
2. Bueno. Very-well.			
3. Ugúferani compadre mudún. sheep.	le, this, mudún sheep.	gálúguli he-had-animals	bándi many
4. Bidiñ your-going barábachun your-going down narrator motions from side to side)	lubiñe to-his-house yáñe, from-this-side, mudún sheep	gúrigia person barábachun your going down barihibaña your-seeing-them	le, this, yáñe, from-this-side, lubiñe, at-his-house.
5. Nihá here-is le that-which-is toubá its-side	háyu their-wool libahán its-being-cut lubiñe, his-house.	lárigi after havel from-them	huri plural tuágu on-it
6. Widiú eight mútu person	piso floors lígai, that.	tiñu its-being	lubiñe his-house
7. Aranseguali he-was-in-a-state-of- well-arranged buldu! well!	ugúferani compadre	le this	lubiñe about-him
8. Añahati here-they-are	libiña his-animals	ugúferani compadre	le, this.
9. Cómpa compadre trumu years aban a lan that seru. hill.	le who-was báu with-you wúbu hill badárunun your-finding-it	higandei, gorilla, tuágu to-walk lun in-order lubiñe, his-house;	úruwa three tuágu on-it giárbai it-will-be-possible lábuloñuñuñu its-being-on-its-head
10. Ni there lábugua by-himself	lagánawa he-lived rúgúñe being-only rúgúñe being-only	wúgúri man lábúga because ñi, there.	le this lemeindun. his-jealousy.
11. Ligiá he			
12. Sun all	wúgúri man	le who	lubiñe it-was-for
lidiñ his-going	ñi, there,	larihiñe he-will-see-it	sun all

	lambiderun, <i>his clothing,</i>	labin <i>has come</i>	labinwani, <i>to his house</i>
13. To she want gossip.	labinwan <i>who was his</i>	wetran, <i>old woman,</i>	
14. I argue <i>after him (and)</i> replied <i>being only</i> malunderstan <i>it had no windows</i>	wuguri <i>man</i> tebhenari <i>his door</i> lugundun <i>because</i>	hega, <i>that,</i> laban <i>his house</i> sliwari, <i>it was wrecked.</i>	
15. San <i>all (any)</i> mbau must atan one	le <i>who</i> larhin <i>his strong</i> bena, <i>door.</i>	labet <i>it was to be</i> lafuridan <i>his leaving</i>	
16. I emwindun <i>his jealousy</i> agantua <i>to live</i> heidin <i>their going</i>	lougugu, <i>about the things</i> about-hin, hugu <i>on it</i> wuguriina <i>men</i>	liga <i>that</i> wubu, <i>hill,</i> ebeluha <i>to visit</i>	labinbet <i>is why his going</i> buei <i>lest it</i> lubihe, <i>his house.</i>
17. Bueno. very well.		weyu, <i>day,</i> le, <i>this,</i> gan <i>having</i>	leiti <i>he who was</i> lactulirali <i>it was going to arrive</i> lan <i>his</i>
18. Chilli <i>arrived</i> buga <i>(past tense marker)</i> dan <i>time</i> cumplicaho. <i>birthday.</i>	aban <i>a</i> bigandei <i>gorilla</i> lan <i>in order for</i>	weyu, <i>day/days</i> le <i>this</i> lugoleran <i>his computer</i> lunona, <i>with him.</i>	
19. Utiwa <i>three</i> lani <i>his</i> liga <i>then</i> le <i>this</i>	rugali <i>it had come to be only</i> bigandei <i>gorilla</i> lactuliralan <i>his arriving</i> ebeluha <i>to visit</i>	weyu <i>day/days</i> le <i>this</i> lugoleran <i>his computer</i> lunona, <i>with him.</i>	luba <i>for it future</i> cumplicaho, <i>birthday,</i> bigandei <i>gorilla</i>
20. Lactuliralan <i>his arriving</i>		ni, <i>there.</i>	cumpa. <i>computer.</i>
21. Lidan <i>in it</i> cuma <i>as if</i>	dan <i>time</i> sabin <i>mind reader</i> wadugun <i>our making</i>	gihe <i>also/indeed</i> buguyal <i>you!</i> aban <i>a</i> gibabali <i>have ability to blow a</i> yon, <i>you.</i>	biabin <i>your coming</i>
22. Busentina <i>I want</i>			daradi, <i>contract.</i>
23. Quei <i>since</i>			lugoleran, <i>my computer,</i>
inga <i>such-and-such</i> cumplicaho, <i>birthday.</i>	inga <i>it is</i> cumpa, <i>computer,</i>	lita <i>my</i> lita <i>I do</i>	welchran <i>to celebrate</i>

23. nani <i>mine</i>	lun <i>for it</i>	labinhan <i>your playing</i>	woun. <i>for us.</i>
24. Au <i>I</i>	bifugugile <i>at your service</i>	lita <i>I am</i>	lugoleran. <i>my computer.</i>
25. Uge, Oh, bun. <i>for you</i>	nafora; <i>I am going to blow;</i>	mbau <i>must</i>	nibahan <i>my playing</i>
26. And <i>and</i> le <i>that which</i>	guelo <i>now</i> wadugubet, <i>we are to do,</i>	bifugugile, <i>at your service,</i> cumpa, <i>computer,</i>	sun <i>all</i> watu. <i>mine.</i>
27. Biama <i>two</i> abinhani, <i>dance,</i> wanni <i>gossip</i> buga <i>(past)</i> Bueno, <i>Very well,</i> caba <i>what will be</i> luba <i>for it future</i>	rugali <i>it had come to be only</i> heitu <i>then</i> to this bigandei <i>gorilla</i> an <i>and</i> san <i>(question)</i> bani <i>your</i> san <i>(question)</i>	weyu <i>day/days</i> buga <i>(past)</i> lani <i>who was</i> le <i>this</i> san <i>(question marker)</i> ghe <i>also</i> cumplicaho <i>birthday</i> au <i>with</i>	luba <i>for it future</i> tarifagan <i>her saying</i> lani <i>his</i> weirou.* <i>old woman?</i> buguya, <i>you,</i> banagan <i>your clothing</i> haruga? <i>tomorrow?</i> bidin <i>your going</i>
28. Caba <i>what will be</i> abinaha? <i>to dance?</i>			
29. fMadiseri <i>don't worry</i> naturida, <i>I'm going out,</i> yara <i>over there</i> lan <i>that</i>	ba, <i>you,</i> neibuga <i>I'm going</i> chapurugu <i>at the shop</i> nafuridan. <i>my going out</i> <i>(to the dance).</i>	haruga! <i>tomorrow!</i> luma? <i>with him?</i> lubana <i>its leaves</i>	to <i>this</i> nanagan <i>my clothing</i> giarabei <i>it will be possible</i>
30. Weyuguru <i>there is still sun/day</i>	luba <i>before it</i>		
31. Senu <i>money</i>	san <i>(question)</i>		
32. Sugi <i>surpassing</i> tuagu <i>on it</i>	lan <i>with it</i> lilibu! <i>its tree!</i>	wuguri <i>man</i> tan <i>with it</i> le <i>the</i> rugueli, <i>its being only.</i>	wagadi <i>avocado</i>
33. Ladufiragan <i>his getting dressed</i> aban <i>then</i> liglasan <i>his pants</i> luguli <i>its foot (pant's leg)</i>	buga <i>(past)</i> lactuliragan <i>his setting out</i> decuruu; <i>long it;</i> ya <i>here</i>		le, <i>this,</i> buga <i>(past)</i> aban <i>one</i> le <i>the</i>

* Narrator dons borrowed bandana and mimes gossipers' speech—high pitched voice, mincing ways, etc.
† Narrator removes bandana, mimes gorilla's speech—swaggeringly etc.

ában
other

34. Le
the

dururú,
long-it,

35. Leibuga
he-goes

36. Ában
one

ligiri
his-nostril

37. Tibiri,
its-other-part,

38. O
or

mútu
person

le?
le?

this?

39. Lachúarubati
he-will-arrive

stsi
six

úati
he-wasn't

lárigiti
after-it (because)

40. Ába
then

touba
its-side

tover the side of)

le
this

le,
this,

lábú
under-it

41. Leibuga
he-goes

42. Ladaúrún
its-ringing

lúbiñe
at-his-house

néfu
nine

ligílasun,
his-pants,

hubán.
his-socks.

43. Sun
everything

le
this

yáguichei. ‡
being-in-there.

ában
one

le
the

wúgiri
man

rtigáali
its-having-come-to-be

taráwa.
cul.

hagou
where

liha
its-being

ligibugun
on-top-of

le
this

44. Mâma
for

berengun
your-telling

lw eruba
robbed

liúgun
his-animal

lun
for-it

le
this

45. Liga
Then

hiñáurau
little-woman

táu
with-it

46. Chuláti
it-arrived

gawáabeí
it-will-be-possible

le.
this.

47. Ába
then

tídoun
into-it

48. Mansion
manion

tia—
it-was—

láu
about-it

49. Liga
that

lurágeirugun,
into-its-stomach (inside)

wígúti;
man;

tarigei
its-corner

lisimisin
his-shirt

cháti.
short-it.

úmadarugú.
to-the-street.

ában
one

45. Liga
Then

hiñáurau
little-woman

táu
with-it

46. Chuláti
it-arrived

gawáabeí
it-will-be-possible

le.
this.

47. Ába
then

tídoun
into-it

48. Mansion
manion

tia—
it-was—

láu
about-it

49. Liga
that

lurágeirugun,
into-its-stomach (inside)

wígúti;
man;

tarigei
its-corner

50. Sólo
only

51. Hagáñ
where-they-be

52. Machúliugíña.
they-hadn't arrived yet.

53. Ába
then

tun
to-her

nubá;
nubá;

luguferan
his-compadre

mudun
sheep

mé
(future marker)

to-him
nan

l
his

mudun
sheep

nanangun,
my-clothing.

tunti
to-her

45. Liga
Then

hiñáurau
little-woman

táu
with-it

46. Chuláti
it-arrived

gawáabeí
it-will-be-possible

le.
this.

47. Ába
then

tídoun
into-it

48. Mansion
manion

tia—
it-was—

láu
about-it

49. Liga
that

lurágeirugun,
into-its-stomach (inside)

wígúti;
man;

tarigei
its-corner

50. Sólo
only

51. Hagáñ
where-they-be

52. Machúliugíña.
they-hadn't arrived yet.

53. Ába
then

tun
to-her

nubá;
nubá;

luguferan
his-compadre

mudun
sheep

mé
(future marker)

to-him
nan

l
his

mudun
sheep

nanangun,
my-clothing.

tunti
to-her

45. Liga
Then

hiñáurau
little-woman

táu
with-it

46. Chuláti
it-arrived

gawáabeí
it-will-be-possible

le.
this.

47. Ába
then

tídoun
into-it

48. Mansion
manion

tia—
it-was—

láu
about-it

49. Liga
that

lurágeirugun,
into-its-stomach (inside)

wígúti;
man;

tarigei
its-corner

50. Sólo
only

51. Hagáñ
where-they-be

52. Machúliugíña.
they-hadn't arrived yet.

53. Ába
then

tun
to-her

nubá;
nubá;

luguferan
his-compadre

mudun
sheep

mé
(future marker)

to-him
nan

l
his

mudun
sheep

nanangun,
my-clothing.

tunti
to-her

45. Liga
Then

hiñáurau
little-woman

táu
with-it

46. Chuláti
it-arrived

gawáabeí
it-will-be-possible

le.
this.

47. Ába
then

tídoun
into-it

48. Mansion
manion

tia—
it-was—

láu
about-it

49. Liga
that

lurágeirugun,
into-its-stomach (inside)

wígúti;
man;

tarigei
its-corner

50. Sólo
only

51. Hagáñ
where-they-be

52. Machúliugíña.
they-hadn't arrived yet.

53. Ába
then

tun
to-her

nubá;
nubá;

luguferan
his-compadre

mudun
sheep

mé
(future marker)

to-him
nan

l
his

mudun
sheep

nanangun,
my-clothing.

tunti
to-her

45. Liga
Then

hiñáurau
little-woman

táu
with-it

46. Chuláti
it-arrived

gawáabeí
it-will-be-possible

le.
this.

47. Ába
then

tídoun
into-it

48. Mansion
manion

tia—
it-was—

láu
about-it

49. Liga
that

lurágeirugun,
into-its-stomach (inside)

wígúti;
man;

tarigei
its-corner

50. Sólo
only

51. Hagáñ
where-they-be

52. Machúliugíña.
they-hadn't arrived yet.

53. Ába
then

tun
to-her

nubá;
nubá;

luguferan
his-compadre

mudun
sheep

mé
(future marker)

to-him
nan

l
his

mudun
sheep

nanangun,
my-clothing.

tunti
to-her

45. Liga
Then

hiñáurau
little-woman

táu
with-it

46. Chuláti
it-arrived

gawáabeí
it-will-be-possible

le.
this.

47. Ába
then

tídoun
into-it

48. Mansion
manion

tia—
it-was—

láu
about-it

49. Liga
that

lurágeirugun,
into-its-stomach (inside)

wígúti;
man;

tarigei
its-corner

50. Sólo
only

51. Hagáñ
where-they-be

52. Machúliugíña.
they-hadn't arrived yet.

53. Ába
then

tun
to-her

nubá;
nubá;

luguferan
his-compadre

mudun
sheep

mé
(future marker)

to-him
nan

l
his

mudun
sheep

nanangun,
my-clothing.

tunti
to-her

45. Liga
Then

hiñáurau
little-woman

táu
with-it

46. Chuláti
it-arrived

gawáabeí
it-will-be-possible

le.
this.

47. Ába
then

tídoun
into-it

48. Mansion
manion

tia—
it-was—

láu
about-it

49. Liga
that

lurágeirugun,
into-its-stomach (inside)

wígúti;
man;

tarigei
its-corner

50. Sólo
only

51. Hagáñ
where-they-be

52. Machúliugíña.
they-hadn't arrived yet.

53. Ába
then

tun
to-her

nubá;
nubá;

Display 3. Unit Constituents of the event vectors (cont.)

30. Gorilla Dresses Complex =

Pre-Margin	Gorilla Paces Floor (S.81)	Partially Dressed, from his Home he Hears Monkey Playing Cornet (S.75,88 - 90)
Wondering what he will hear about the robbery	Concern about coherence with social conformity	Clashing cohesion with social expectancy in relation to space — he should be present
Nucleus	Jumps Up (S.91 - 93)	Nucleus Rips Jacket (S.94)
To get jacket from hook	In cohesion with his dressing habit	Too tight Negative cohesion with expected fit
Nucleus	Jumps to One Side (S.96)	Nucleus Mends Jacket (S.96 - 97)
To get scissors	Spatial. Scissors relation to task unspecified	To make it respectable In cohesion with the way jackets are supposed to be

31. Monkey Plays Cornet Vector =

Nucleus	Monkey Starts Playing (S.82 - 84,87)	Post-Margin Stops Playing Intermittently (S.109 - 110,128 - 129)
So Gorilla will hear and come to dance	In cohesion with time expectancies	Intercludes In cohesion with program expectancies
Post-Margin	Bothered Intermittently by Gossiper (S.111)	Post-Margin Receives Congratulations from Gorilla on Good Playing (S.125 - 127,134 - 136, 142 - 144)
Negative purpose, undesired, unintended	Negative cohesion with appropriateness of formal setting	Neutral purpose Satisfaction
Post-Margin	Stops Playing (S.147 - 148)	Post-Margin Goes out to Fight with Gorilla (S.153)
Following Gorilla's instructions	Innocent and ignorant of Gorilla's reasoning	Following challenge by Gorilla Proper social action. Reversal of moral responsibility in Gorilla's accusing Monkey

32. Gorilla Sets Out on Road to Mansion Complex:

Pre-Margin	Gorilla Sets Out (S.98)	Nucleus Arrives at Big Tree (S.98)
To arrive at mansion	In cohesion with map toward destination	On the way Magic map

Display 3. Unit Constituents of the event vectors (cont.)

32. Gorilla Sets Out on Road to Mansion Complex = (cont.)

Nucleus	Spends 3 Years Going Around Big Tree (S.98)	Nucleus Continues on Road Forward (S.98)
Unavoidable, neutral purpose	Hyperbolic time, story real	To arrive In cohesion with map
Nucleus	Meets Gossiper on Her Way Back from Mansion (S.99)	
To get report	By previous arrangement	

33. Gorilla Dances at Party Complex =

Pre-Margin	Eners Mansion (S.109)	Pre-Margin	Dances with Gossiper Only (S.113 - 116)
To dance	Socially expected	To monopolize her	Jealous of social alternatives for her
Pre-Margin	Congratulates Monkey on Playing (S.125 - 127, 134 - 136,142 - 144)	Pre-Margin	Hears from Gossiper that Song Monkey is Playing is in Order to Refer to his Stealing Wool (S.150)
In recognition of quality and to please Monkey	Pretending social cohesion between them in spite of hidden theft	Neutral, no purpose	Belief about Monkey's purposes false, but belief about song content correct

Nucleus	Stops Dance (S.147)	Nucleus	Accuses Monkey of Talking About Him (S.149 - 152)
To have it out with Monkey	In cohesion with approach to dispute	To put Monkey on defensive	In cohesion with accusation of the innocent by the guilty

34. Gossiper's Participation in Dance Vector =

Nucleus	Breaks Comradie Relationship (S.153)	Post-Margin	Fights with Monkey (S.153)
To pretend his own innocence	False innocence in role reversal of guilt	To settle dispute	Falsely confirming claimed innocence by social confrontation
Pre-Margin	Arrives at Mansion, Again (S.113)	Pre-Margin	Bothers Musician (S.111)
To dance	Social expectancy	To keep trouble brewing	Non-cohesion with appropriateness of formal setting, but in cohesion with her

Display 3. Unit Constituents of the event vectors (cont.).

34. Gossiper's Participation in Dance Vector = (cont.)			
Pre-Margin	Dances with Gorilla from Time to Time (S. 113 - 116)	Pre-Margin	Goes Outside-Mansion During Interludes (S. 132 - 133, 137 - 141)
	Socially expected, and meets his jealousy; counterexpectancy, she dances with no one else	To avoid invitations of other men	Avoidance of Gorilla's jealous anger
Nucleus	Informs Gorilla That Song Monkey is Playing Refers to Him (S. 150)		
	In cohesion with her plan and character	Post Margin	Goes Outside (S. 133)
To bring conflict situation to a head		To avoid involvement in fight	In cohesion with her nature to initiate trouble and avoid consequences

Display 4. Cohesion classified according to types.

Type	Positive Cohesion	Negative Cohesion
(Action in cohesion with:)		
I. <i>Belief System:</i> with reference to:		
A. <i>Carib World View:</i>	Vector 1. The total wake (keeping awake and happy to cause spirit of deceased to leave).	
B. <i>Participant's View of a Particular Situation:</i>	Vector 33. The Gorilla's viewpoint (upon hearing that the song is about his theft): his belief about the song content is correct;	but the Gorilla's belief about the Monkey's purpose in playing the song is false.
II. <i>Capacity of Participant to Perform:</i>	Vector 10. The Gorilla asks Monkey to play at the dance. (Recognized as a capable cornet player by the community.)	
III. <i>Universe of Time:</i> with reference to:		
A. <i>Sequence Control:</i>	Vector 12. Gossiper urges Gorilla to buy new clothes. (2 days before the dance.)	
	Vector 15. Gorilla arrives and enters Monkey's house. (6.00 p.m., 2 days before dance.)	
	Vector 16. Gorilla arrives at tailor's house. (7.00 p.m., 2 days before dance.)	
	Vector 16. Gorilla leaves tailor's house. (9.00 p.m., 2 days before dance.)	
	Vector 28. Musician (the Monkey) arrives at mansion. (Day of dance.)	
B. <i>Simultaneity Control:</i>	Vector 31. Monkey starts playing so the Gorilla will hear and come to the dance.	
C. <i>Magic Control:</i>	Vector 26. Gossiper takes three (hyperbolic) years to go around big tree, but when she is on the road again going forward to the mansion it is the same (normal) day and year as she started out. (Cohesion with story world of time.)	(Non-cohesion with real world of time.)
	Vector 32. Same as Vector 26 for Gorilla's going around the big tree.	
IV. <i>Universe of Space:</i> with reference to:		
A. <i>Time:</i>	Vector 8. Narrator says audience must walk three years on the hill to find the Gorilla's house. (Cohesion with story world of space.)	(Non-cohesion with real world of space.)

54. Ngə̀n̄tə̀bɛi <i>I will hear it</i>	həfurn <i>his blowing</i>	mɛtɛlɛn. <i>my comrade,</i>	
55. Ába <i>then</i> <i>from the house</i>	tigragudun <i>her setting-off</i>	wani <i>gossip</i>	to <i>this</i>
56. Tiábi, <i>she came,</i>	tiábi, <i>she came,</i>	tiábi, <i>she came,</i>	
57. Iamidán <i>is middle</i> <i>ában</i>	úma <i>road</i> tidibu wéwe <i>tree</i>	lanagita, <i>with it,</i> m, <i>there</i>	nibem <i>there was</i> ma <i>my goodness</i>
58. Lidán <i>when</i> láu <i>with-it</i> úúwa <i>three</i> láu <i>about-it</i> tə̀rɛgudani <i>her getting hold of it</i> hun <i>for it</i>	tegeyɛdangubɛi <i>she went around</i> tidibu wéwe <i>tree</i> inumu <i>years</i> tidibu wéwe <i>tree</i> úma <i>road</i> tidin <i>her going</i> úmada, <i>on-the-road,</i> úmada, <i>on-the-road,</i>	wani <i>gossip</i> to <i>this</i> tāu <i>with-her</i> to <i>this</i> le <i>this</i> lubiánagoun, <i>on-her-way.</i>	to <i>this</i> lāra, <i>thus,</i> egyeɛda <i>to-go-around</i> lubiá <i>before-it</i> suruugu <i>straight-ahead</i>
59. Tuguya <i>she</i> tuguya <i>she</i>	úmada, <i>on-the-road,</i> úmada, <i>on-the-road,</i>	tuguya <i>she</i>	úmada, <i>on-the-road</i>
60. Tachüürin <i>her-arriving</i> lawarun <i>her-calling</i> hun <i>to him</i>	tebɛnari <i>his-door</i> hun <i>her comrade</i>	mansion, <i>mansion,</i> tugɛfɛran <i>her comrade</i>	ában <i>then</i> ‘one side’ <i>one side.</i>
61. Wagia <i>we</i> láu, <i>with-it,</i>	guarugl <i>in-a-state-of-being-only</i> cɔmpɔ, <i>comrade,</i>	lā <i>let-it</i> tuguya <i>she</i>	tia <i>it be</i> hun. <i>to him.</i>
62. Ca <i>what</i>	mɛlɛɛɛɛɛi, <i>is that which-lacks,</i>	comadrɛ? <i>comrade?</i>	cába <i>what (future)</i>
63. Subúsi <i>it-is-known</i> lan <i>that</i>	san <i>(question)</i> biñaha? <i>you-are going-to-play?</i>	bun <i>to you</i>	
64. Úa <i>no</i>	tia, <i>it sure isn't,</i>	comadrɛ, <i>comrade,</i>	
65. Cə̀bɔgi <i>and-what-(future)</i> lunbɛi <i>to be</i>	hamuga <i>should</i> biñahan? <i>your playing it?</i>	urɛnu <i>sung</i>	le <i>which</i>
66. Mə̀skin <i>Maskin</i>	lus <i>lost</i>	his <i>his</i>	chipskin, <i>sheepskin,</i>
67. Torn <i>it looks</i> di <i>the</i>	luk <i>like</i> wɛrams, <i>wears.</i>	a <i>that-which</i>	bon <i>button</i>

• Narrator starts singing as gossip would.

68. You <i>you</i>	lā <i>lie.</i>		
69. You <i>you</i>	lāi <i>lie</i>		
70. You <i>you</i>	lāi <i>lie.</i>		
71. Torn <i>it looks</i> di <i>the</i>	luk <i>like</i> wɛrams, <i>wears.</i>	a <i>that-which</i>	bon <i>button</i>
72. Lɛgia <i>that</i>	lā <i>let-it</i>	tia <i>it-be</i>	biñaha, <i>you're going-to play.</i>
73. Marínaha <i>not-tell</i> lā <i>let-it</i>	bá <i>you</i> tia <i>it-be</i>	tia, <i>it-be?</i> biñaha, <i>you're going-to play.</i>	ligia <i>that</i>
74. Catei <i>what</i>	lā <i>let-it</i>	le, <i>this,</i>	comadrɛ? <i>comrade?</i>
75. Lɛgia <i>that</i> cɔnga, <i>comrade;</i>	lā <i>let-it</i> ligia <i>that</i>	tia <i>it-be</i> lā, <i>let-it-be.</i>	biñaha, <i>you're going to play.</i>
76. Nariagubɛi <i>I'll tell-it</i>	bun <i>to-you</i>	harúga <i>tomorrow (what it means).</i>	
77. Ába <i>then</i> lidiu, <i>his-cornet,</i> houciagua <i>tried</i> houciagua <i>tried</i>	lanúguni <i>his-taking-it</i> lidiu <i>his going</i> lɛi, <i>he-it,</i> lɛi, <i>he-it.</i>	wiguri <i>man</i> touboun <i>to-its side</i> houciagua <i>tried</i>	le <i>this</i> múna? <i>house?</i> lɛi, <i>he-it.</i>
78. Lidanci <i>its being-in</i>	dan, <i>time (it was all right).</i>		
79. Nühéingwáti <i>There-was-still</i> mɛbɛlurugirui <i>she-still-hadn't-entered</i> even-a little	buga <i>(past)</i> laduga <i>because</i>	ában <i>a</i> quei <i>since</i>	hiñáru <i>woman</i> buldumerai <i>very-beautiful</i> (ugly) guriruglunú, <i>crowds.</i>
80. Dádañaha <i>hiding-along from-one-</i> <i>place-to-another</i>	nibúsigariu <i>she-was-bashful</i> tiñati. <i>she-was doing.</i>	laci <i>from-it</i>	
81. Niháti <i>here he is</i> ni <i>there</i> liña <i>it being</i> catei <i>thing</i>	higandɛi <i>gorilla</i> lubiɛ <i>at-his-house</i> lan <i>that</i> lɛ, <i>this.</i>	le, <i>this,</i> arlicɛi <i>to-see-it</i> laganbun <i>his-hearing</i>	ádañu pásu <i>putting-back-and-forth</i> ida <i>how</i> luágu <i>about-it</i>
82. Ugi <i>ugl</i> liabin <i>his-coming</i>	cába <i>what-future</i> comadrɛ <i>comrade</i>	san <i>(question)</i> lubiá <i>for-it</i>	óra <i>hour</i> láfurun? <i>his-blowing?</i>

• The Gossip gave him the words in Creole, and the Monkey didn't understand them.

83. Wingubei better-to-play-now luba for-him	áu I compadre. compadre.	hamuga would	tia it-would
84. Quei since niwinagubei better-for-me-to-play- right-now yetegine from-there liabin his-coming	mayāññahi he-hasn't-come lun for-it lun in-order-for compadre. compadre.	lāt that lagānbuni his-hearing-it giārabai it-will-be-possible higandei gorilla	compadre. nāsurun my-blowing lan that le this
85. Nihāi here-he-was asānsiragua. to-change. (getting dressed).	buga (past) labie his-coat buga (past) yagūroun way-over-there lan that Gil lagānouā,* he-lived. fūha! he-has-blown!	higandei gorilla higandei gorilla luguferati his-compadre lagānbuni his-hearing-it lubāi for-it-(future) liabin his-coming le which	le this compa compadre buga (past) yetegine from-there ni there
86. Nuhāguati there-it-was-still dahēñu. hanging-up.	buga (past) buga (past) yagūroun way-over-there lan that Gil lagānouā,* he-lived. fūha! he-has-blown!	higandei gorilla higandei gorilla luguferati his-compadre lagānbuni his-hearing-it lubāi for-it-(future) liabin his-coming le which	le this compa compadre buga (past) yetegine from-there ni there
87. Lāfurati he-began-to-blow hūni for-it le this giārabai it-will-be-possible San lubei it-be	buga (past) buga (past) yagūroun way-over-there lan that Gil lagānouā,* he-lived. fūha! he-has-blown!	higandei gorilla higandei gorilla luguferati his-compadre lagānbuni his-hearing-it lubāi for-it-(future) liabin his-coming le which	le this compa compadre buga (past) yetegine from-there ni there
88. Ūg! ug!	fūha! he-has-blown!	higandei gorilla lan that	lun for-it labie. his-coat.
89. Nugūferan my-compadre	higandei gorilla lan that	nugūferan my-compadre	ligira that
90. Ūg! ug! den! then (for a fact)!	higandei gorilla lan that	le this ladaúrūn his-putting-it-on	lun for-it labie. his-coat.
91. Lachūbara he-jumped giārabai it-will-be-possible his-getting-it-down.	higandei gorilla lan that	le this ladaúrūn his-putting-it-on	lun for-it labie. his-coat.
92. Lasagarunun.	le this	yāññe, from-here,	higandei gorilla lan that
93. Ladaúrūbalin when-his-putting-it-on dan.† time (it was all right).	le this	yāññe, from-here,	higandei gorilla lan that
94. Dan time	le which	ladaúrūbalin his-putting-it-on	yāññe,** from-here,

95. Ūg! ug!	ligia he-(said).	du ripped	luēgine from-it	tanāga; its-back;
96. Dagā landed (jumped) isirei scissors lan that	niñen, he-to there, adūga to-do lafadahanun. his-mending-it.	ragū grabbed ida how	luēgine from-it	tanāga; its-back;
97. Lidañnun its-being-in le. this.	dan, time, (the coat's being all right) (said)	liña his-being	luēgine from-it	tanāga; its-back;
98. Lachūññi his-arriving wēwe tree ladūgei he-did-it irumu years le which	buga (past) to which gaurāguau turn lubā for-it (future) surūbe. is-straight-ahead	luāgu at-it garānaboun. was-thick, ligira that larūgūñni his-getting-hold-of-it road	luēgine from-it	tanāga; its-back;
99. Unieti there-she-came buga (past) ūma road	buga (past) mūtu person le. this.	wetina; old-woman; to this	luēgine from-it	tanāga; its-back;
100. Tōimā she-(superlative)	buga (past)	buidutimaboun, who-was-beautiful- (superlative) (really ugly)	luēgine from-it	tanāga; its-back;
que that lān he ñāha, to-play (playing), hiñāru woman	le which buga (past) ligia that to this	nihā here-is le compadre bugāñi (past) tebeñun. her-entering.	luēgine from-it	tanāga; its-back;
101. Aba then āban a ñi there	tidin her-going canā. corner, larigetrugu in-its-corner	añura in-it mufūguñaha cuddled-up-and- head-down muna. house. āñein and	luēgine from-it	tanāga; its-back;
102. Mūñu little weñici old-man	ōra honor wagānga. lizard.	beñu entered	luēgine from-it	tanāga; its-back;
103. Ligiatī, he, uāgu about lūñbei which about his	cā what madāgun not-do lūññe?	funa possibly lubāñin he-it	luēgine from-it	tanāga; its-back;

* Narrator initiates Monkey tooting melody of 'Marken Lost His Sheepskin' on his cornet.
† Narrator indicates that the first sleeve the Gorilla put his arm into was all right.

104. I. achülürün,
his-arriving.
adägu
adägu
ligia
he
he
ligia
pass.
päsü.
pass (promenade) up and
down (the saloon).
105. Dan
time
lun
for-it
häfuridun
his-going-out
Dän
time
meli
(future)
106. Dän
time
meli
(future)
107. Äbaurigaru
come-to-be-only-one
hiñäru
woman
yägüüaboun
is-over-there
108. Buidumeratiu
she-was-beautiful
109. Dëti
when
le,
this,
win
play
110. Wablnahä
we're-going-to-dance
to!^{*}
this?
111. Nuhäti
here-was-she
luaguti
at-it
cöba
bother
112. Ingrati
there-he-was
asistha
to-urinate
le.
this/he.
113. Lidin
his-going
weirou.
old-woman.
- adägu
to-make
ligia
he
päsü.
pass.
päsü.
pass (promenade) up and
down (the saloon).
- le
which
livirun
his-playing
wüglü
man
meli
(future)
hiñäru.
woman (no woman left to
dance with).
- lachülürün
its-arriving
ihahat,
musician,
le
this (the lizard)
liähin,
his-coming (back in)
hiñäru.
she-no longer
- öra
hour
ligia
then
asistha
to urinate.
unaru
she-no longer
- hiñäru,
woman,
to
(she)
canäru.
in-the-corner.
tia
she-was
buga
(past)
win
play
ba,
you,
you,
tia
we-are
ya
here
hiñäru
woman
lebelürün
his-entering
ba,
you,
compa.
compadre.
ya
here
hiñäru
woman
tuguya!
that!
ligandei
gorilla
compadre;
compadre;
ariabu
night
- adägu
to-make
ligia
he
päsü.
pass.
päsü.
pass (promenade) up and
down (the saloon).
- le
which
livirun
his-playing
wüglü
man
meli
(future)
hiñäru.
woman (no woman left to
dance with).
- lachülürün
its-arriving
ihahat,
musician,
le
this (the lizard)
liähin,
his-coming (back in)
hiñäru.
she-no longer
- öra
hour
ligia
then
asistha
to urinate.
unaru
she-no longer

* Musical interlude — Narrator starts singing "Mask in Lost His Sheepskin" which is cue to audience to sing along

114. I. achülürün
his-arriving
loun.
he-her hooked arms
with her,
lan
that
115. I. öubürün,
his-embracing-her,
äboun
and-she
116. Inte
there-was-he-coming
117. Lebelurati
he-entered
largithe
after-it
arlagua
looked-around
to
this.
118. Lühati
swollen-up (with anger)
119. Incha
extend
120. Hanufüeti
he-was-afraid
to.
this.
121. Incha
extended
122. Hanufüeti
he-was-afraid
123. Linchabalya
his-extending-it-again
124. Inara
thus
125. Wel,
well,
126. Ida
how
le7
(like)-this?
127. Lidancigüel
being-in-it-indeed
128. Lé
that
ha
these
- luägu
at-it
lagataragunun
his-turning her
hamicsrun
their-mixing
(their dancing to)
läügludun,
his-grating-hold-of-her, his-turning-her,
nähü
werit
weicie
old-man
buga
(past)
lasisthan;
his-urinating;
ligia,
he,
itaragoun.
being-thus
buga
(past)
müna
house
lei
he-it
lugündun
because
to.
this.
leiyä.
he-it-again.
tuel
from-her
tun,
to-her,
tiña
her-being
compadre.
compadre,
liña
it-being
san
(question)
dan,
time (it sure is fine),
lia
it-was
lidan
in-it
ha
these
- betä.
door,
lun
in-order-for
pisi
piece
ligia
that
chu la.
there he (her),
agäbüglüdeina,
wrigling-her-body.
le
this
ligia,
he,
hiñäru
woman
to
this
müna
to.
this.
larüna
his-arm
habühan
her-being-swollen-up-
(with anger)
hüa
frog (the "beautiful"
woman)
to.
this.
tun,
to-her,
hiñäru
woman
den!
for-a-fact!
lagataragun,
her-turning,
lubä.†
before-him.
giñahabü.
you-know-how-to-play.
biñahan
your-playing

* Audience continues singing while Narrator acts out parts of Gorilla and Gossiper.
† Narrator illustrates how frog went ahead of lizard, dancing, while audience sings again.

104. Iachilurun, his-arriving. adagu to-make he ligia he	adagu to-make he pávu. pass pass (promenaded up and down the salon).	ligia he pávu. pass.	pávu. pass. adagu to-make
105. Dan time lun for-it láfuridun his-going-out	le which lwinrun his-playing wúgári man meli (future) hiñáru. woman (no woman left to dance with).	lachiurun his arriving iñahati, musician, le this (the lizard) liábin. his-coming (back in)	dia hour ligia then asisiha. to urinate. uáaru she no longer
107. Ábanrigáaru come-to-be-only-one to hiñáru woman yáguataboun is-over-there	hiñáru, woman, to (she) canáru. in-the-corner. tia she-was buga (past) Win play ba, you. you.	ábanrigáaru come-to-be-only-one buidumeralúimaboun to who-is-most-beautiful	meti (future) to who
108. Buidumeráúu she-was-beautiful	tia she-was buga (past) Win play ba, you. you.	hiñáru woman lebelurun his-entering ba, you. compa. compadre.	lugüya! that!
109. Dêti when le, this, win play	tia we-are buga (past) targei its-corner lun. to-him (the musician).	hiñáru woman lebelurun his-entering ba, you. compa. compadre.	ligandei gorilla compadre; compadre;
110. Wabinahá We're-going-to-dance to! this!	tia we-are buga (past) targei its-corner lun. to-him (the musician).	ya here wanui gossip muna house	áriabu night
111. Nuháti here-was-she luáguui at-it coba bother	buga (past) targei its-corner lun. to-him (the musician).	wanui gossip muna house	to this lechahati to-give
112. Ingirait there-he-was asisiha to-urinate le. this/the.	buga (past) quei as ligandei gorilla le this	cuté lizard lagánbuni his-hearing-it	le this iñahani playing
113. Lidin his-going weiron. old-woman.	ligandei gorilla le this	le this iñahani playing	áluahoun to look-for-her

114. Iachilurun his arriving lun. he-her (hooked arms with her). lan that	lúagu at-it lagáragagunun his-turning her hamiesirua their-mixing (their dancing to)	béna, door, lun in-order for pisi piece	húcu hooked gawárbai it-will-be-possible ligia. that.
115. Iachilurun, his-embracing her. at-houn and-she lúte there-was-he-coming	lárugudunun, his-grabbing-hold-of-her, his-turning-her, nudi went wairici old-man	lagáragagunun, lubi before-him tárigi.* after-her.	chiu la, threw he-(her). agábulegudeina. wiggling-her-body.
117. Lebelurui he-entered láriñe after-it ariagua looked-around to this.	buga (past) lasishan; his-urinating; ligia, he, liarañoun. being-thus.	cuté lizard ariagua looked-around nubi here-he-is	le this ligia, he, hiñáru woman
118. Lúhati swollen-up (with anger)	buga (past)	húu frog (the "beautiful" woman) to this.	to this
119. Incha extend	luci he-it	larúna his-arm	lun. to-her.
120. Hanúfudei he-was-afraid to. this.	lugundun because	habuhan her being swollen-up- (with anger)	hiñáru woman
121. Incha extended	lelya. he-it-again.	den! for-a-fact!	lúhaburugúñoun. her-being-in-his-hands.
122. Hanúfudei he-was-afraid	luci from her	lubi.† before-him.	gíñahatibu. you-know-how-to-play.
123. Linchabaliya his-extending-it-again	tun, to-her,	san (question)	biñahan your-playing
124. Iara thus	tiña her-being compadre. compadre,	tiña it-being	dan, time (it sure is fine), tia it-was
125. Wel, well.	tiña it-being	compa! compadre!	hañúrubi which-was-their-sitting down
126. Ida how le? (like)-this?	tiña it-being	compa! compadre!	hiñáñu women
127. Lidáñigidei being-in-it-indeed	dan, time (it sure is fine), tia it-was	compa! compadre!	to, this,
128. Lé that ha these	tiña it-being	compa! compadre!	to, this,

* Musical interlude — Narrator starts singing "Muskrat Lost His Sheepskin" which is cue to audience to sing along

* Audience continues singing while Narrator acts out parts of Gorilla and Gossiper.
† Narrator illustrates how Frog went ahead of Lizard, dancing, while audience sings again.

	wait there was no chagüga, occupied.	bahai; chair (you and); occupied.	chagüga, occupied.	chagüga, occupied.
129. Mubá here is she tege her shoulder lan that tidan in it bun full	amu another (one) amu another hemetragun their resting muna house muna house house full	ása to the point of lan for it hinarihu women to, this, hau with them to, this, candragun, to the corner,	hagu on it giara possible ha these lugundun because abinahani. dancers. queis since mañuru she didn't sit	
130. Liga then figragudunun his turning her loose hadan among them (the other women).	hinatu woman waganga lizard			
131. Buidumerañugu, yes she was (lovely, women).	lunguañouñ being by herself higandei gorilla to, this, bougudin, to outside.	queti as le this tia she did (she) went again	buga past. compañera companion buga (past)	
132. Ligragudunun his turning her loose (the gossip) to, this, bougudin, to outside.	higandei gorilla nūdyá (she) went again	le this tia she did	compañera companion buga (past)	
133. Bouguñoun being outside teriderun her staying lan that	ta; she, quei muna in the house conusaboun gave the accusation	maniatu she was unwilling quei since lan to him wai, mine, and ani and tia she was tuguya she ihahai. musician, glāhahibi! you know how to play!	tia she was tuguya she ihahai. musician, glāhahibi! you know how to play!	
134. Ugi. ug.	compa compadre	wai, mine, and ani and	glāhahibi! you know how to play!	
135. Bāfaguñle, at your service, meme same	compa, compadre, wama. let us be same	and ani and	tiara thus	
136. Wingubei better play giara possible compadre, compadre.	bāgia you again lan that	cāci something nahingichun my wiggling	lan for it cāci, thing (twist).	
137. Uai there was not tuma with her wigüñ wan tia it was	wigüñ man wanii tuma gossip le, this, bougudi outside	lan for it to this/the cincinuti; he was jealous; this, bougudi outside	labinahan his dancing lugundun because liga that's why tubei. she be.	labinahan his dancing lugundun because liga that's why tubei. she be.
138. Sun	labinahan	lumagñe	ladadatin it's rimine	

139. Liga that's why, luagu on it hill lubei it be	uui ten hinanu woman	tuu (until) breaking to, this, dan time wubd haga hill tebawari his door crederu to remain	taruñan, its downing, migragudin not turn loose ke which haga, that, tuban; his house; daiñanaha hiding along from place to place le who mana house tebura. he enters.	abinan one lumau. he her. laganubei he lived abinagui only one mañandereu. it had no windows. yagüñ, from a distance,
140. Anhein if someone larinbei he will see it tebelun his entering lugundun because		sun all tidoun into it higñeba it will be from there (the one door)		

141. Buño. very well.	ba, you,	comadre; compadre;	winya play again
142. Winya play again ba. you.	ba, you.	comadre; compadre;	winya play again
143. Winya play again namuga. I would.	ba, you.	an and	abinaha dance
144. Bāfaguñle, at your service, lan for it	an and giara possible hinanu woman	nāfura I'm going to blow again for you lan that to, this, (lizard hooked arms turned with the frog) cutte lizard den. for a fact.	bun for you babinahan, your dancing. garāgaga this, (lizard hooked arms turned with the frog) luci from her
145. Lahucurunun his hooking her loun; he her; hinanu woman	manuñdeñiti he was no longer afraid to this larña his arm lunoun, with him, manñ quiet ug; le, this, compadre compadre liñagi and it's being	lun to her Ugi! ug! (said the gorilla) la let it be wau. mine. abinahani dance	lun in order for abinahani dance
146. Linchuni his extending it ladagaran her landing	larña his arm lunoun, with him, manñ quiet ug; le, this, compadre compadre liñagi and it's being	lun to her Ugi! ug! (said the gorilla) la let it be wau. mine. abinahani dance	lun in order for abinahani dance
147. Ugi ug; le, this, compadre compadre liñagi and it's being	larña his arm lunoun, with him, manñ quiet ug; le, this, compadre compadre liñagi and it's being	lun to her Ugi! ug! (said the gorilla) la let it be wau. mine. abinahani dance	lun in order for abinahani dance
148. Ida how compadre? compadre? (what do you mean, 'stop the dance'?)	larña his arm lunoun, with him, manñ quiet ug; le, this, compadre compadre liñagi and it's being	lun to her Ugi! ug! (said the gorilla) la let it be wau. mine. abinahani dance	lun in order for abinahani dance
149. Bidinbei will you go	arñiga to say	nagu about me	tiara? thus?

150. Avánuhutú
she-had-conversed
líni
to-him
que
that
chipskin
sheepskin
a
that-which
luágu
it-was-about-him
151. An
and
uágu
about
que
that
chipskin
sheepskin
a
that-which
152. Haliagi,
and-where (when),
tlyu
its-wool
nege
you-say,
nistisin,
my-shirt,
153. Lúmagiñe
from-if
giáral
it-is-possible
gudá!
lit/on-fire (this is a
serious business)!

buga
(past)
buga
(past)
'Maskin
'Maskin
an
and
bon
baboon
lánti
that
compadre
compadre
biáblai
your-coming
'Maskin
'Maskin
an
and
bon
baboon
compadre,
compadre,
biágu
your-animal
nisábadun,
my-shoes,
nubúidin,
my-hat,
weyu
day
magiferagua
no-longer-to-be-in-a
state-of-compadreship

wauí
grossier
láni
her
he
lail
lail
tern
it-looks
di
the
buga
(past)
wait
mine,
ariága
to say
lus
lost
torn
it-looks
di
the
nídin
my-going
mudún
sheep
nigálasun,
my-panis,
nubádu,
my-cone,
le,
this,
wamá,
us,

to
this
weirici
old man
his
lus
lail
lail
weirans,
weirans,
weirici,
old man
cága
and-what
yára
there
his
his
lail
like
weirans?
weirans?
Iweruhei
to-rub-it
tún
for-it,
nabite,
my-coat,
compadre?
compadre?
cómpa,
compadre,
boy;
boy;